Jesuit-Krauss-McCormick Library
BL310 .M999
Gray, Louis Herbert, 1875- Moore,MAIN
The Mythology of all races ... / Louis H
3 9967 00081 0395

ACCESSION NUMBER 58817

SHELF NUMBER BL310 M999

The Virginia Library

McCormick Theological Seminary

of the

Presbyterian Church, Chicago

826 Belden Avenue

From

Received JULY 1928

THE MYTHOLOGY OF ALL RACES

Volume VIII

CHINESE
JAPANESE

VOLUME I. *Greek and Roman*
WILLIAM SHERWOOD FOX, Ph.D., Princeton University.

VOLUME II. *Eddic*
AXEL OLRIK, Ph.D., University of Copenhagen.

VOLUME III. *Celtic, Slavic*
CANON JOHN A. MACCULLOCH, D.D., Bridge of Allan, Scotland.
JAN MÁCHAL, Ph.D., Bohemian University, Prague.

VOLUME IV. *Finno-Ugric, Siberian*
UNO HOLMBERG, Ph.D., University of Finland, Helsingfors.

VOLUME V. *Semitic*
STEPHEN HERBERT LANGDON, M.A., B.D., Ph.D., Oxford.

VOLUME VI. *Indian, Iranian*
A. BERRIEDALE KEITH, D.C.L., Edinburgh University.
ALBERT J. CARNOY, Ph.D., University of Louvain.

VOLUME VII. *Armenian, African*
MARDIROS ANANIKIAN, B.D., Kennedy School of Missions, Hartford, Connecticut.
ALICE WERNER, L.L.A. (St. Andrews); School of Oriental Studies, London

VOLUME VIII. *Chinese, Japanese*
JOHN CALVIN FERGUSON, Ph.D.,
(Adviser to the President of the Republic of China)
MASAHARU ANESAKI, Litt.D., University of Tokyo.
(Japanese Exchange Professor at Harvard University, 1913–1915)

VOLUME IX. *Oceanic*
ROLAND BURRAGE DIXON, Ph.D., Harvard University.

VOLUME X. *American (North of Mexico)*
HARTLEY BURR ALEXANDER, Ph.D., University of Nebraska.

VOLUME XI. *American (Latin)*
HARTLEY BURR ALEXANDER, Ph.D., University of Nebraska.

VOLUME XII. *Egyptian, Indo-Chinese*
W. MAX MÜLLER, Ph.D., University of Pennsylvania.
SIR JAMES GEORGE SCOTT, K.C.I.E., London.

VOLUME XIII. *Index*

DA
316
M99

PLATE I

EIGHT GENII CROSSING THE SEA

See p. 118.

McCORMICK THEOLOGICAL
SEMINARY LIBRARY,
CHICAGO

THE MYTHOLOGY OF ALL RACES

IN THIRTEEN VOLUMES

CANON JOHN ARNOTT MacCULLOCH, D.D., EDITOR
GEORGE FOOT MOORE, A.M., D.D., LL.D., CONSULTING EDITOR

CHINESE

BY

JOHN C. FERGUSON

JAPANESE

BY

MASAHARU ANESAKI

PROFESSOR OF THE SCIENCE OF RELIGION
AT THE IMPERIAL UNIVERSITY OF TŌKYŌ

VOLUME VIII

ARCHAEOLOGICAL INSTITUTE OF AMERICA
MARSHALL JONES COMPANY · BOSTON
M DCCCC XXVIII

Copyright, 1928
By Marshall Jones Company

Copyrighted in Great Britain

All rights reserved

Printed May, 1928

PRINTED IN THE UNITED STATES OF AMERICA
BY THE PLIMPTON PRESS · NORWOOD · MASS.
BOUND BY THE BOSTON BOOKBINDING COMPANY

v. VIII

CONTENTS

CHINESE

	PAGE
Author's Preface	3
Introduction	5
Chapter I. Taoism	13
II. The Three Emperors	25
III. Other Prehistoric Emperors	33
IV. Intermixture of Early Religious Beliefs	46
V. Cosmogony and Cosmological Theories	52
VI. Spirits of Nature	61
VII. Domestic Rites	74
VIII. Great National Heroes	85
IX. The Animal and Vegetable Worlds	98
X. Supernatural Beings	108
XI. Occultism	133
XII. Folk-lore	148
XIII. Exemplary Tales	161
XIV. Theatrical Tales	174
XV. Buddhist Myths	188
XVI. Criticism	199

JAPANESE

	PAGE
Author's Preface	207
Introduction	209
Chapter I. Cosmological Myths and Tales of Origins	221
I Spontaneous Generation: Life and Death	221
II The Rulers of the World: The Contest between the Sun-Goddess and Storm-God	225
III Further Conflicts and Compromises	228
IV Episodes and Myths of Origins	231

PAGE

V The Beliefs Concerning the Soul 237
VI The Buddhist Paradise and the Guardians of the World 240

Chapter II. Local Legends and Communal Cults . . 244
Topography and the Division into Clans . . . 244

Chapter III. Fairies, Celestial Beings, the Men of the Mountain 256
I The Sources of Fairy Tales 256
II The Fairy-Maiden 257
III The Buddhist Fairies, the Tennin and the Ryūjin . . 267
IV The Taoist Immortals 274

Chapter IV. Demons, Vampires and other Ghostly Beings 281
I The Devil 282
II The Hungry Ghost and the Furious Spirit 287
III Other Ghostly Beings 289

Chapter V. Romantic Stories 293

Chapter VI. Heroic Stories 303

Chapter VII. Stories of Animals 316
I Grateful Animals 318
II Revengeful and Malicious Animals 324
III The Serpent 331
IV Love and Marriage of Animals 333
V The Insects, especially the Butterfly 335

Chapter VIII. Stories of Plants and Flowers 338
I Mythical Trees 339
II The Genii of the Plants 340
III The Flower Fairies 342
IV The Floral Calendar 348

Chapter IX. Didactic Stories, Humour and Satire . . 354
I The Adaptation of Stories to Didactic Purposes . . . 354
II The Story of Bontenkoku 356
III Humour and Satire 360
IV An Age of Discontent and Satire 362

PAGE

Appendix, Folk-Lore in Folk-Songs 369

Notes, Japanese 377

Bibliography, Chinese 391

Bibliography, Japanese 395

Index, Chinese 403

ILLUSTRATIONS

FULL PAGE ILLUSTRATIONS

PLATE		FACING PAGE
I	Eight Genii Crossing the Sea — Coloured	*Frontispiece*
II	Central Hall, Po Yün Kuan	22
III	1. Third Court, Po Yün Kuan	50
	2. Fourth Court, Po Yün Kuan	50
IV	Court of the Tung Yo Temple	136
V	Court of the Tung Yo Temple	136
VI	Chang Tao-lin, Taoist Patriarch — Coloured	154
VII	The Primeval Couple Creating Islands	222
VIII	The Sun-goddess — Coloured	226
IX	The Lady-who-makes-the-trees-bloom	232
X	The Star Festival of Tana-bata	236
XI	A Ghost	240
XII	Shōzu-ga no Baba, Guardian of the Cross-road	240
XIII	Jizo, Guardian of the Children's Souls	240
XIV	Emma, the Pluto of the Buddhist Hells	240
XV	Furu no Yashiro, a Shinto Shrine	246
XVI	Mount Tsukuba	250
XVII	Mount Fuji	250
XVIII	The Fairies of the Cherry Blossoms and the Emperor Temmu	260
XIX	A Female Immortal Riding on a Mythical Peacock	276
XX	A View of the Gathering Place of the Immortals	276
XXI	A Male Immortal Riding on a Chinese Dragon	276
XXII	The Sennin of Kume	276
XXIII	Uzume and the Seven Deities of Good Fortune	280
XXIV	Daikoku, God of Good Fortune	280
XXV	Ebisu, God of Good Fortune	280
XXVI	Fuku-roku-ju, God of Good Fortune	280
XXVII	Frolic of Demons	284

PLATE		FACING PAGE
XXVIII	Shōki, the Devil Hunter	286
XXIX	Sōjō-bō, the Chief of the Gengu or Vampires	288
XXX	Rai-jin, Thunder	288
XXXI	Fū-jin, Wind	288
XXXII	Yama-uba, the Mountain Woman and her Son, Kintarō	288
XXXIII	The Maiden of Unai	296
XXXIV	Shuten Dōji, The Drunkard Boy	306
XXXV	Ushiwaka and Benkei on Gojo Bridge in Miyako	310
XXXVI	Momotarō, the Peachling Boy, on the Isle of Devils — Coloured	314
XXXVII	Momotarō, the Peachling Boy, on the Isle of Devils — Coloured	314
XXXVIII	A Badger in the Disguise of a Buddhist Monk	326
XXXIX	Wedding of the Monkeys	332
XL	The Classical Dance of the Butterflies — Coloured	336
XLI	New Year's Day	348
XLII	May Day	348
XLIII	Tortoises, Symbolizing Longevity	348
XLIV	Cranes, Symbolizing Prosperity	348

ILLUSTRATIONS IN THE TEXT

FIGURE		PAGE
1	Hou-chi	6
2	Meeting of Confucius and Lao Tzŭ	15
3	Kuang Ch'êng-tzŭ	22
4	The Three Emperors; Huang Ti, Fu Hsi and Shên Nung	26
5	Goddess of the Lo, Lo Shên	34
6	Pi Kan	40
7	Lieh Tzŭ	53
8	Yü Huang, the Jade Emperor	58
9	T'u-ti and his Wife	64
10	Hou-t'u	67
11	Ch'êng Huang	68
12	Sa Chên-jên	69
13	Jade Lady, Yü Nü	71

FIGURE PAGE
14 T'ien Hou 72
15 Tsao Shên, God of the Hearth 74
16 Mên Shên, Guardians of the Portals 77
17 Ts'ai Shên, God of Riches 78
18 Chao Kung-ming, God of Riches 79
19 Chiang Tzŭ-ya 80
20 Shou Hsing, Nan-chi lao-jên, God of Longevity 81
21 Chang Hsien 83
22 Ta Ssŭ Ming 85
23 Hsiao Ssŭ Ming 86
24 Tung Huang T'ai I 87
25 Yün Chung Chün 88
26 Hsiang Chün 89
27 Hsiang Fu-jên 90
28 Tung Chün 91
29 Ho Po 92
30 Shan Kuei 93
31 Kuo Shang 94
32 Kuan Yü, God of War 95
33 Kuo Tzŭ-i 96
34 The Phoenix 99
35 The Dragon, Lung 102
36 The Fox 103
37 Hua T'o, the Great Physician 107
38 The Taoist Trinity, T'ien Pao, Ling Pao, Shên Pao . . . 108
39 Yüan Shih T'ien Tsun 109
40 Tao Chün 110
41 Chên Wu 111
42 Wên Ch'ang, God of Literature 112
43 Tung Wang Kung and Hsi Wang Mu 115
44 Four of the Eight Immortals; Lan Ts'ai-ho, Li T'ieh-kuai, Lü Tung-pin, Chung-li Ch'üan 118
45 Li T'ieh-kuai 119
46 Chung-li Ch'üan 120
47 Lü Tung-pin 121
48 Lü Tung-pin, Chung-li Ch'üan 122

FIGURE PAGE
49 Lan Ts'ai-ho 124
50 Chang-kuo 125
51 Han Hsiang 126
52 Ts'ao Kuo-chiu 127
53 Ho Hsien-ku 129
54 Ho Hsien-ku, Chang Kuo 130
55 Weaving Damsel and Shepherd Boy, Chih Nü and Niu Lang 131
56 Control of the Breath 146
57 Chung K'uei 152
58 Shih Kan Tang 153
59 The Goddess of T'ai-shan, Niang Niang 154
60 Yo Fei 180
61 A Hermit's Mountain Hut 195

MAP

FACING PAGE
Illustrating the Story of the Addition of Pieces of Land to Izumo by Omi-tsu-nu 248

CHINESE MYTHOLOGY

BY

JOHN C. FERGUSON

AUTHOR'S PREFACE

THIS volume should be called "Outlines of Chinese Mythology." It lays no claim to consideration as being an exhaustive study of Chinese mythology, which would require many volumes. It has been possible to condense the essential facts into this small space by an exclusion of all myths which have any suspicion of a foreign origin and by avoiding all comparisons between those of China and those of other countries. Only such traditional stories have been examined as are concerned with the powers of nature, the origin of created things, or the growth of governmental institutions and popular customs among the Chinese people.

When the earliest written records of China were made, established government and an orderly life among the people already existed. There must have been also a vast store of oral traditions. The task of those who were able to transmit their opinions by means of writing was to explain established government and organized life in the light of oral tradition. Out of this attempt grew all the myths which centre around the early rulers, celestial and terrestrial. Although the form of these myths may have suffered many changes as they were being transcribed to writing, their content has, without doubt, been accurately preserved; it is with written traditions that this study is concerned.

The sources are numerous and are too well-known to those who are versed in Chinese literature to need mentioning, while a detailed list would be of no help to the general reader. The index will serve as a guide to those who wish to go further into Chinese literary sources, as well as an aid to those to whom the system of transliteration of Chinese sounds may be unfamiliar.

On the part of the author the approach to the subject has been made with full recognition that pitfalls for the unwary were waiting at every turn. The extent of Chinese literature, the niceties of verbal distinction, the various versions of stories which have gradually developed into fixed accounts, the free use of imaginative details by authors who agree only concerning central facts, these and many other similar conditions make the path of one working in this field slippery and dangerous. The hope of the author is that the aid of scholarly Chinese friends has helped him to avoid many mistakes and has enabled him to give a presentation of the outlines of a vast subject which no one up to the present writing has ventured to treat.

JOHN C. FERGUSON

January, 1927

INTRODUCTION

THE origin of the tribes which first settled along the valley of the Yellow River and expanded into the Chinese race, is still a subject for future investigators. Wherever these early settlers came from, they possessed strong physiques and must have been fond of adventure, for we find them scattered along the Yangtze River in the neighbourhood of the present city of Hankow and far east of the hills of Chehkiang, as well as having pushed their way to the country north and south of the mouth of the Yellow River. The courses of the great rivers of China being eastward, it is reasonable to suppose that the drift of the mainland population of China has been from west to east.

The coast provinces of China, Kuangtung, Fukien, and the southern half of Chehkiang, give evidences of having been populated in the first instance by seafaring people, probably of Malay origin. They were allied to the early populations of the Philippine Islands and Japan, spoke many dialects, and persisted for a long time in their inherent tendency to split up into small divisions. The mainland civilization of China gradually spread south-eastward among these illiterate people, and from the time of the T'ang dynasty in the seventh century A.D., absorbed them not only into the political domain, but also infused into them its dominating spirit. China furnished these tribes with literature, art and government institutions so completely that in a few generations nearly all traces of their exotic origin had been obliterated, the only persisting reminder being in the name " Men of T'ang " by which the people of Canton still call themselves, thus remembering that they came into the

realm of Chinese civilization in the T'ang dynasty, and that this event was the beginning of their ordered life under established government.

There was no attempt among the early annalists of China to trace their national origin to a divine or supernatural source. The nearest approach to such extravagance is in the account of the birth of the legendary founder of the Chow dynasty. Hou-chi, to whom sacrifices were offered by the House of Chow, was the son of Chiang Yüan. His mother, who had been childless for some time, trod on a toe-print made by God, was moved thereby to become pregnant, and later gave birth to Hou-chi. This wonderful son was reared with the aid of sheep and oxen who protected him with loving care. Birds screened and supported him with their wings. He was able to feed himself at an early age by planting beans and wheat. It was he who gave to his people the beautiful grains of the millet which was reaped in abundance and stacked up on the ground for the support of his dependent people. This tale has been recognized in historical times as a fable, and treated with good-natured tolerance, though not with belief. There has been a surprising lack of interest among Chinese writers concerning this subject of the origin of their race, and it will be noted in this account of Hou-chi that nothing is said about the origin of his mother. The keen common sense of the Chinese race, which has been one of their most prominent characteristics

Fig. 1. Hou-chi

in all ages, has kept them from the folly of ascribing a divine origin to their particular race.

The historian Ssŭ-ma Ch'ien commences his Annals with Huang Ti, the first of the Five Sovereigns, 2704–2595 B.C. Some other writers go back to the earlier period of the mythical Three Emperors, but the period in which events may be regarded as having historical foundations is much later even than the time of Huang Ti. With the information which is at present available to the world, it is not safe to place the commencement of the historical period of China earlier than the fall of the Shang dynasty, and the rise of the House of Chow, 1122 B.C. It is better still to place the beginning of reliable history as 841 B.C., which is the first exact date with which Ssŭ-ma Ch'ien starts in the *Shih Chi*. At this period we are met with a civilization already well established. The people not only were good agriculturists, but also understood the art of writing. Such remains as we have of an earlier time are ideographs incised on bones or cast as inscriptions on bronze sacrificial vessels. The amount of historical knowledge gained from these is very small and has made little contribution to our understanding of the early civilization of China. Their chief value has been in furnishing evidence that the civilization of China as we know it in the Chow dynasty, is a continuous development from the early civilization of the original inhabitants of China, and that it is not an importation from outside sources. China developed for herself a civilization distinct from that of any other nation of antiquity, and this civilization with many changes and wide development has remained down to our present time. It has had a longer continuous existence than any other that the world has ever known.

The practice of divination and the observance of ceremonies, family and tribal, are the two outstanding features of the ancient civilization of China. They represent the contrasting ideals of individualistic and of social development. The conception of

the individual, governed by his own innate sense of right and wrong, as forming the basis of the state, is associated with the practices of divination by means of which the immediate actions of the individual should be determined and the results of his actions foretold. The conception of the state, personified by its tutelary head, as determining right or wrong for the individual, is associated with ceremonial observances. The former system, being individualistic, is liberal, while the latter is conservative. The former provides for change amidst changing circumstances; the latter contemplates rigidity based upon existing tradition.

It has been customary among Chinese writers to divide the philosophic concepts of the nation into nine schools. These are: (1) The School of Dualism, (2) The School of Letters, (3) The School of Equality, (4) The School of Words, (5) The School of Laws, (6) The School of Doctrine, (7) The School of Agriculturists, (8) The School of Tolerance, and (9) The Eclectic School. There is no need of following the intricate philosophic distinctions of these nine schools in this present discussion; it is sufficient to note that they can be classified under the two general headings of Liberalism, as exemplified by Lao Tzŭ, Tao Chia, and of Conservatism, as typified by Confucius, Ju Chia. The development and tendencies of these two schools circumscribe the entire body of Chinese thought, both ancient and modern.

The line of demarcation between these two schools may be illustrated by the adherence of the one to the Eight Diagrams reputed to have been evolved by Fu Hsi from marks found on the back of a dragon horse; and of the other to the ceremonial Nine Tripods recognized by Confucius as the emblem of Imperial authority. The Liberal School found ancient authorization in "The Book of Changes," the Conservative in "The Spring and Autumn Annals." The former was free to range over the whole field of animal and plant life in search of an explanation of man's relation to the universe; the latter confined itself to

human activities as found in social organizations. These are only general distinctions and cannot be pressed too far, but are sufficient to indicate the diverging tendencies of thought in China from earliest time.

It is convenient to start with Confucius and Lao Tzŭ of the sixth century B.C., as the point from which two distinct systems take their origin, although these men are only exponents of systems which had already become settled. Tao, nature, with its constant changes, became the centre of Liberalism in opposition to the Confucian theory of absolutism represented by the Emperor. The Liberal School believed in bringing the head of the state to the same account for his personal actions as the humblest person; whereas under the Conservative system of Confucius, the Emperor is restricted by no law. Even though it is conceded that moral considerations should determine his conduct, no legal pressure could be brought to bear upon him as upon an ordinary man. The standard commentator of the Liberal School, Pan Ku, makes I Yin, who is said to have lived in the eighteenth century B.C., the first exponent of the principles of Tao. It was I Yin who advised T'ang to plot rebellion against the existing Hsia dynasty, and remained with him as adviser when he established the new dynasty of Shang. The next two exponents of the Tao are given by this commentator as T'ai Kung and Yü Hsiung, who were attached to Wên Wang at the time when he was planning a revolt against the cruel rule of the last years of the Shang dynasty. The next exponent of Tao, according to Pan Ku, was Kuan I-wu, Chief Minister of the state of Ch'i, and the first to make a feudal state assume hegemony among the other states while acknowledging the nominal authority of the ruling Chow dynasty. These authoritative examples of the early Tao teaching show it to have been in marked contrast with the Conservatism of the School of Letters which looked with tolerance upon the action of rulers simply for the reason that they were rulers.

The greatest political support of Liberalism was the Emperor Shih Huang, the founder of the Ch'in dynasty. His Prime Minister, Li Ssŭ, was the most untiring opponent of the Conservative School of his time or of any subsequent time. Both the Emperor and his Prime Minister were firm believers in the principles of the School of Doctrine or Tao. In personal conduct as well as in the establishment and administration of his government, Shih Huang reflected no honour upon the teachings of the School of Lao Tzŭ. He was a cruel tyrant, passionate in temper, intolerant of any form of opposition and entirely dominated by his own imperious self-will. He burned the books of the Conservatives and destroyed their ceremonial utensils in the hope of cutting himself off from the restrictions imposed by those who had gone before him, and of establishing a new order. His success was only partial, for though he established a bureaucratic form of government which continued in its general principles down to the Republican Revolution of 1911–12, it was controlled after his death not by the principles in which he believed, but by those of the Conservative School. The task of the Han dynasty, which succeeded the Ch'in established by Shih Huang, consisted in retaining the form of government established by Shih Huang and of bringing it under the domination of the philosophical ideas of the Conservative School. If Shih Huang had been a man of a higher type of personal character, the dynasty which he established might have had a good chance of survival. As it happened, his government survived in form, but came entirely under the control of an opposing set of principles.

During the Han dynasty, about 150 B.C., the sayings of Confucius were compiled by one of his descendants, K'ung An-kuo. This compilation, called *Lun Yü Hsün Tz'ŭ*, was based upon the comparison of two texts. One of these was found with other texts, *pi chung shu*, in a wall of the home of Confucius when it was being demolished by Kung Wang, son

of the Emperor Ching Ti, who was appointed by his father to be King of the Principality of Lu (modern Shantung). This text was written in the so-called " tadpole " characters, *k'o-tou wên*, and is known as the " ancient text," *ku wên*. The other text came from the neighbouring principality of Ch'i and, being written in the characters which were used in the last years of the Chow dynasty, is known as the " modern text," *chin wên*. The compilation of K'ung An-kuo, with some emendations, has remained the standard of the Conservative School for all succeeding generations, and as it includes the *Ch'un Ch'iu*, or " Spring and Autumn Annals," it carries back the account of China's ancient civilization to a great antiquity.

It is thus evident that there have been from ancient times two lines of development in Chinese thought, one conservative and the other liberal. These have not been mutually exclusive, but have flourished side by side and not infrequently have been found together in the writings of one person. From the western point of view there is a lack of precision in the differences between these two schools, but to the Chinese the contrast lies in their general ideas rather than in details.

McCORMICK THEOLOGICAL
SEMINARY LIBRARY,
CHICAGO

CHINESE MYTHOLOGY

CHAPTER I

TAOISM

THE School of Doctrine, Tao, has gathered around it almost all the mythological characters of Chinese history; and it is necessary to understand the gradual development of this school into one of the national Three Religions — Confucianism, Taoism and Buddhism. The emphasis placed upon mythological subjects having taken place after the establishment of Taoism as a religion, and the object of this book being to discuss these subjects and not ethical ones, it will not be necessary in the following pages to make any further use of the term School of Doctrine, Tao. In its stead the term Taoism will be used in a generic sense as including all that went before as well as all that followed after its recognition as a religion.

There are three distinct stages of Taoism. The first of these, which may be called the ethical, can be dated conveniently as having begun with Lao Tzŭ and his writings which are included in the *Tao Teh King*. This was the stage of philosophic discussion, beginning about the close of the sixth century B.C. The second stage or the magical, as it may be called, began in the first century of the Christian era and is centred around the personality of Chang Tao-ling. He retired to seclusion in the mountains of western China and devoted himself to the study of alchemy and to the cultivation of purity by means of mental abstraction. Here he was sought out by large numbers of disciples, who paid him five pecks of rice a day for their keep, from

which his teaching became known as the Wu Tou Mi Tao or the "Doctrine of Five Pecks of Rice." This congregation of Chang's disciples was the first stirring of the movement which later was organized into a religion. Chang called himself "Celestial Teacher" (*t'ien shih*). This was a term used by Chuang Tzŭ, who states that it was conferred upon a youth of Hsiang Ch'êng by the Yellow Emperor. According to the *Su Wên* it was also given to Ch'i Po, one of the assistants of the Yellow Emperor, who is known as the founder of the art of healing. This was the stage of development of the magical arts and was based upon the mysteries of "The Book of Changes" rather than upon the ethical teachings of Lao Tzŭ. The third stage, or that of an organized religion, came in the seventh century A.D. during the reign of the illustrious founder of the T'ang dynasty, Li Shih-min, whose dynastic title is T'ai Tsung. Profoundly influenced by the tradition that the family name of Lao Tzŭ was Li, and that this was his own patronymic, T'ai Tsung lent his influence to the establishment of Taoism as a religion on the same basis as the flourishing Buddhistic religion in whose mysteries he was also a profound believer. According to *Fên Yen Chien Wên Chi,* T'ai Tsung claimed Lao Tzŭ as the progenitor of his branch of the Li family.

As a religion Taoism was founded in the seventh century A.D., and in its religious aspects is an imitation of Buddhism. It adopted the Buddhistic custom of building temples in which groups of ascetics were collected for the purpose of performing religious rites and of propagating doctrine. Early Chinese history was searched for personages who could be matched with those from India introduced into China by Buddhism. Lao Tzŭ took the place of Śākyamuni; the Four Heavenly Kings (Ssŭ T'ien Wang) that of the Four Lokopolas; the Three Pure Ones (San Ch'ing) that of the Three Precious Ones (San Pao), etc. There was little attempt on the part of this new Taoist religion to refute any of the doctrines of Indian Buddhism, although a

Fig. 2. Meeting of Confucius and Lao Tzŭ

close analysis of the doctrines of these two sects would show that they are not in harmony on fundamental questions. Buddhism aims at exterminating both soul and body, while Taoism strives to etherealize the body until it reaches a state of immortality. The radical difference in doctrinal teachings was glossed over in the zeal of the T'ang Emperor to transpose the popular belief in Buddhism into nationalistic lines. Everything in Taoism is of purely Chinese origin, and however much its form may have been influenced by the importation of Buddhism, the entire body of the Taoist doctrine springs from national sources. Taoism is a revolt against Buddhism because of its foreign origin, while at the same time it did not hesitate to copy slavishly its whole system of organization.

The influence of the ethical philosophy of Lao Tzŭ in the organized development of Taoism was largely overshadowed by the magical arts of Chang Tao-ling, who reverted to an earlier source than Lao Tzŭ for his authority. He went back to "The Book of Changes" (*I King*), of which Confucius said in the "Analects" (*Lun Yü*): "If my number of years were increased, I would give fifty of them to the study of the *I King* and then I might come to be without great faults." "The Book of Changes" is the earliest of the Chinese classics, and, it may be added, remains the one least understood. It must have originated several centuries earlier than the time of Confucius and Lao Tzŭ, but after the time of Wên Wang, 1231–1135 B.C., who expanded the original Eight Diagrams into sixty-four, such as are found in this classic. The *I King* is concerned with the discussion of lucky and unlucky events which are mysteriously entwined with the names of the Sixty-four Diagrams. It speaks of good fortune in such events as choosing a wife, in returning home, in going on an expedition. It couples morality with good fortune in such phrases as "there is prosperity for the hero who is correct in conduct." It gives great honour to the ruler of the state, and this is probably the reason that Confucius so

strongly approved of its teachings, and was content to pass over its magic. It is the text of the official phrases used by diviners, who, it must be remembered, were high officials in the early governments of China. The rare passages in this classic which refer to a philosophic conception of government are submerged by the constant allusions to good and ill luck and to divination.

There are also three other early books which are filled with accounts of extraordinary happenings. The *Shan Hai King* ("Mountain and Sea Classic") would appear from its name to have been devoted to geography, as the *Shui King* ("Water Classic") might have been expected to treat of water-ways. In reality both these treatises, which are considered classical, contain accounts of all sorts of strange things in the animal and aquatic worlds. In its present form the *Shan Hai King* was not compiled until after the beginning of the Christian era, but the tales contained therein are popular legends which had their origin as far back at least as the Chow dynasty. The "Critical Catalogue" of the Emperor Ch'ien Lung's library, or *Ssŭ K'u Ch'üan Shu,* denies that the tenets of this classic are those of Lao Tzŭ, but Taoist authors have usually claimed it as belonging to their sect. The third classic is the *Yin Fu King* ("Mysterious Tally"), the authorship of which has been credited in Taoist circles to the mythical Emperor, Huang Ti. This book is largely devoted to ethical discussions in which an attempt is made to fit the one side of the tally which covers the visible phenomena around us with the other half which relates to the unseen world. It discusses the hidden harmony which exists in all animate things where only discord appears on the surface, and reconciles the apparent disagreements between the seen and the unseen. Special mention is made of this classic in order to point out the fact that in addition to Lao Tzŭ there were other accredited Taoists who gave their attention to ethics at the same time as there was a constant succession of those who devoted themselves to magical and miraculous arts.

The *Tao Teh King* was given this name by Hsüan Tsung, seventh Emperor of the T'ang dynasty, during the early part of the eighth century A.D., but its contents are rightly reputed to be mainly the sayings of Lao Tzŭ. Direct quotations from it, as well as paraphrases of its leading truths, are given by several philosophers earlier than the Christian era, the one nearest to the time of Lao Tzŭ having lived little more than one hundred years subsequent to him. There seems little reason to doubt the historical tradition that such a person as Lao Tzŭ existed, and that the record of his sayings is found in the *Tao Teh King*, even though we allow that this book may also contain interpolations and additions made by later writers. The doctrines of Lao Tzŭ are stated in crisp sentences, the meaning of which has caused endless speculation among Chinese commentators and foreign students. The first chapter discusses the word "Tao" which subsequently gave its name to the Taoist religion. Tao is at the beginning of all things, existing before the creation of the world. When it takes a form it is called Ming, "a name." The proper relation of a philosopher to the universe is non-action, *wu wei*, and quietness, *ching*. In general terms this classic shows how Tao is the true teacher of man, instructing him in humility, self-control, quietness, consideration for others and meekness. By following its principles, man can achieve, without striving or seeming to do so. There are a few traces of supernatural and mysterious influences which were easily diverted by later Taoist teachers to the support of their magical practices and mysterious investigations; but taken as a whole the classic maintains a high level in moral discussions. It has only a forced relationship to the Taoist religion of the T'ang dynasty, which may be justly compared to the forced relationship which Li Shih-min, T'ai Tsung of the T'ang dynasty, claimed with Li Erh, Lao Tzŭ, whose sayings are found in the *Tao Teh King*.

The references to the teachings of Lao Tzŭ made by the phi-

losophers Chuang and Lieh, as well as their own disquisitions, are chiefly devoted to ethics. The nature of their discussions might naturally have been considered sufficient to protect the teachings of Lao Tzŭ from seizure by Chang Tao-ling of the Han dynasty and the Emperor T'ai Tsung of the T'ang dynasty, as a basis upon which a structure of magic could be built and a religion established. The only reasonable explanation of their having been unable to do so is, that since it was impossible to harmonize the magical arts of Chang with the teachings of the Conservative School represented by Confucius, the only possible resort of the Emperor T'ai Tsung in founding a nationalistic religion was to Lao Tzŭ whose teachings had been expressed in such ambiguous terms that they admitted of many differing interpretations. The Conservatives stood for the existing order, whereas a new religion demanded changes. T'ai Tsung gave all due respect to the Conservative class which rallied to his support as Emperor and appreciated his patronage of orthodox literature and art. At the same time his profound belief in the religious teachings of Buddhism impelled him to borrow therefrom all the essential principles which should be worked over into a new nationalistic religion for China, based upon Liberalism, while at the same time it ran no risk of conflicting with Confucian Conservatism for the reason that both had a common origin in the ancient civilization of China.

From the foregoing it will be seen that Taoism, as developed into a national religion in the T'ang dynasty, had a very mixed origin. By adopting Lao Tzŭ as the philosophic founder of this religion, Taoism selected the ancient sayings found in the *Tao Teh King* as capable of interpretation in support of magical arts and alchemy, and as containing nothing which could be used against the incorporation of these grosser elements into the new religion. The amplifications of the teaching of Lao Tzŭ by Chuang Tzŭ, Lieh Tzŭ, Han Fei Tzŭ and Huai-nan Tzŭ, which are accepted as standard interpretations of his teach-

ing, contain proportionately many more references to mysterious events and supernatural abilities than the original sayings of the *Tao Teh King*, while at the same time they carry the views of Lao Tzŭ concerning immortality well along the road toward the magical practices, mystical charms and alchemic studies of Chang Tao-ling. From the time of Chang to that of T'ai Tsung at the opening of the Han dynasty, the influence of the Conservative School and the Confucian classics was at a low ebb, due in large measure to the rising popularity of Buddhistic teaching which came in upon China like a flood during this period. The whole trend of thought during those six hundred odd years, was in the direction of belief in miraculous events, worship of idols, and admiration of an ascetic life as most conducive to religious purification. With this state of mind, which had lasted for so long a time, T'ai Tsung found a soil well-prepared for the new religion of Taoism in which asceticism was favoured and magical arts were practised under the sanction of the ethical teachings of Lao Tzŭ. To asceticism and magic the Conservative Confucian school was unalterably opposed, but the mixture of Lao Tzŭ's ethical teaching in Taoism and its backward look to the early historical and mythical characters of China, saved Taoism from any persecution by the Conservative class, not only at the time of its origin, but also during all later centuries. Buddhism was persecuted because it was foreign; Taoism, which contained more superstition than its foreign rival, was looked upon with favour because its whole atmosphere was nationalistic.

This strong nationalistic strain in Taoism led its supporters to claim the early Emperor, Huang Ti, as the real founder of this new religion, thus going far back beyond Lao Tzŭ in point of time and prestige. The principles advocated by Confucius were attributed by him to Yao and Shun, of the twenty-fourth and twenty-third centuries B.C., but Taoism went back three centuries earlier to the first of the five sovereigns, who is reputed

to have ruled at the dawn of history. Huang Ti, usually known as the Yellow Emperor, formed a much more convenient starting point for the kind of religion that Taoism gave promise of becoming, than the ethical philosopher, Lao Tzŭ, for Huang Ti had not only had a miraculous birth, but his reign had been filled with marvellous events. He gathered around him six great Ministers with whose help he arranged the cyclical period of sixty years and composed a calendar. Mathematical calculations were inaugurated. The people were taught to make utensils of wood, metal and earth, to build boats and carriages, to use money, to make musical instruments out of bamboo which he first brought to China, and to do many other wonderful things. He sacrificed to Shang Ti, the Supreme Ruler, in the first temple erected for this purpose, and is thus the reputed founder of the sacrificial cult. He is also given credit for having built the first palace so as to distinguish his residence from those of the common people. He studied the operations of the opposing principles of nature, and the properties of various herbs which he made into medicines, by the use of which human life could be greatly prolonged. Before his death, at the age of one hundred and eleven, the phoenix (*fêng-huang*), and the unicorn (*ch'i-lin*), had appeared as evidences of the benignity of his rule. These traditions concerning the Yellow Emperor had become well established in China long before the decision of T'ai Tsung to make Taoism a religion, and what more natural than that the Yellow Emperor, who had become the starting point of all miraculous and wonderful national events, should become the actual fountain from which it could be claimed that Taoism flowed. If it had not been for the influence of the Conservative School which emphasized ethical teaching, there is not much likelihood that any large emphasis would ever have been placed in Taoism upon its connection with Lao Tzŭ, for as a matter of fact, Taoism as a religion has very slight connection with any kind of ethical teaching. Its real emphasis is upon

magical and occult practices, and its development in China from the T'ang dynasty onward would not have been much different from what it has been if no relation with Lao Tzŭ had been established. The true source of Taoism is rightly placed in the mythical and magical Yellow Emperor and the ascetic Chang Tao-ling rather than in the ethical recluse, Lao Tzŭ. With the Yellow Emperor was associated Kuang Ch'êng-tzŭ who has become a famous character. He dwelt as a recluse in a stone house on the K'ung-t'ung Mountain. According to Chuang Tzŭ the Yellow Emperor at one time went to this mountain to inquire of Kuang Ch'êng-tzŭ concerning philosophical matters. Kuang Ch'êng-tzŭ is popularly represented as standing with his face upturned, with his arms folded in such a way as to gather up his long sleeves, and with a large medallion suspended from his belt. On the medallion are inscribed the Eight Diagrams. His celestial abode is in the Capital of Silence (Yü Hsü Kung). He is credited with the power of controlling evil spirits and giving victory in war.

Fig. 3. Kuang Ch'êng-tzŭ

It was during the Yüan dynasty that the position of Lao Tzŭ became fixed in Taoism. He had been canonized by T'ai Tsung with the title of Hsüan Yüan Huang Ti, which means "Emperor of Mysterious Origin." The Yüan dynasty seized upon the first two characters of this canonical name, and connected

PLATE II

CENTRAL HALL, PO YÜN KUAN, TAOIST TEMPLE, PEKING

See pp. 23, 135.

them in reverence with its own name, Yüan, in the same way as T'ai Tsung had connected himself with Lao Tzŭ on account of having a common surname. This forced connection in two instances between reigning houses and Lao Tzŭ — the T'ang through identity of surname and the Yüan through similarity between its dynastic name and the canonical name bestowed upon Lao Tzŭ — had profound influence upon the success of Taoism as a religion among the people. During the time of the first Yüan Emperor, Genghis Khan, a noted recluse, Ch'iu Ch'u-chi (Ch'iu Ch'ang Ch'un), was sought out in his retreat on the Snowy Mountain (Hsüeh Shan), and from him the Emperor learned of the doctrines of Taoism. It is in honour of this man that on the nineteenth day of the first moon it is customary for residents of Peking to make pilgrimages to the Po Yün Kuan, a famous Taoist temple outside the Hsi Pien Mên. The popular name for this pilgrimage is Yen Chiu. This temple was the Ch'ang Ch'un palace during the Yüan dynasty and was presented by the Emperor Genghis Khan to Ch'iu Ch'u-chi. Tradition has it that Genghis Khan wished to betroth his daughter to Ch'iu, and that Ch'iu, fearing possible consequences of such a marriage, decided on the nineteenth day of the first moon to avoid any marriage by becoming an ascetic. It is in honour of Ch'iu's decision that this yearly pilgrimage is made. This popular account must, however, be set aside in view of the fact that the day celebrated was in reality the birthday of Ch'iu Ch'u-chi. During the reign of the Yüan Emperor, T'ien Li, 1329–1332 A.D., the great statesman and scholar, Chao Mêng-fu, wrote the inscription for an immense stone tablet bestowed by this Emperor upon the Tung Yo temple outside the Ch'ao Yang Mên which had been built under the Imperial patronage of one of his predecessors. This tablet remains in a good state of preservation in this large temple, and its inscription is one of the most interesting as well as authoritative expositions of Taoism available to students. In this inscription Taoism is

referred to as Hsüan Chiao instead of Tao Chiao, which was the popular name. The term Hsüan Chiao never came into popular use, but by its adoption the Yüan dynasty Emperors went one step further in the glorification of Lao Tzŭ by adding their approval to the canonization bestowed upon him by the T'ang Emperor T'ai Tsung, and by using the canonized name to designate this religion. Chao Mêng-fu was himself a descendant of the Imperial house of Sung, which had placed Confucius upon the highest pedestal of honour, recognizing him as the equal of Heaven and Earth; but in the inscription for this Taoist temple, Chao exhausted his literary vocabulary in praise of Lao Tzŭ, whom he associated with the Yellow Emperor, a predecessor, and with the magician Chang Tao-ling, a successor. It will thus be seen that the T'ang dynasty founded Taoism, and the Yüan dynasty stabilized it.

The relation of Taoism to the mythological characters of China with all their fabulous deeds and mysterious theories of the universe, is complete. If we were to depend upon the views and records of the School of Letters (Ju Chia) we should have scant material, for we should be confined to the great names associated with the building up of an established government, and with the spread of the civilization instituted and developed by them. Studies in Buddhism lead us far afield into the early mythology of India. It is in Taoism as it now exists with its assumed original inspiration from the Yellow Emperor, that we find incorporated all the mythological characters of early China, and their theories of life and the universe.

CHAPTER II

THE THREE EMPERORS

AN account of the myths of China may rightly take the Yellow Emperor, Huang Ti, as a central point of departure. He is the third of the Three Emperors, San Huang, but is the first to whom a distinct personality is assigned. The first Emperor, Fu Hsi, is a type of the Hunting Age of the early nomad tribes which settled China. The second Emperor, Shên Nung, typifies the Agricultural Age during which permanent settlements were established and agricultural pursuits became continuous. It is only with the Yellow Emperor that a semblance of human individuality is associated with the great deeds which brought about the beginning of Chinese civilization. In Huang Ti there may be gathered the achievements and glories of several individuals whose names are lost, but at least in him we have a mythological character as distinguished from the generic name of periods such as those of Fu Hsi and Shên Nung, who were entirely fabulous.

The "Chronology of the Han Dynasty" (*Han Li Chih*), carries the early chronology of China back to a period of more than two million years, divided into ten great epochs. The first of these was inaugurated by P'an Ku, the first created being and also the first creator. This epoch was called that of "The Nine Sovereigns" (Chiu Ti) and was followed by the epoch of "The Five Dragons" (Wu Lung) who were severally called eldest, second, third, fourth and youngest. They were also given the names of the five notes of the musical scale, and the names of the planets. The third epoch consisted of fifty-nine generations, the fourth of three generations, the fifth

of six generations and the sixth of four generations, but no names have been assigned to any ruler in these four epochs. The seventh epoch had twenty-two sovereigns whose virtue was so conspicuous that their example was eagerly followed by the men of their generation. The eighth epoch had thirteen sovereigns, of whom the second was a ruler in modern Sze-

Fig. 4. The Three Emperors
Huang Ti, Fu Hsi and Shên Nung

chuan and there taught the people to make silk. In this epoch were two generations of "The Nest-builders" (Yu-ch'ao), four generations of "The Fire-producers" (Sui-jên), and eight generations of "Accomplishers" (Yung-ch'êng). The ninth epoch is a bridge between the purely fanciful and the real, and derives its name Shan T'ung from its virtue in transmitting the succession to one whose actions are based upon the fixed laws of the universe. The tenth and last of these initiatory epochs

is represented as beginning with Huang Ti, the Yellow Emperor, and it variously ended either with the Great Yü, founder of the Hsia dynasty, or with Wu, the founder of the Chow dynasty. Reference to these epochs is made only for the purpose of stating the belief that the early myths of the Chinese, as we now have them, are the result of the work of men during the historical period of China, who gathered together the legends, folk-lore, folk-songs, and all other available data, and arranged them in such systematic form as would explain the development of the civilization found by them at the beginning of the historical period. It will be noticed that these epochs end with the Yellow Emperor, Huang Ti, which is another reason for taking him as the central point of departure for mythological studies. No historical credence is attached by Chinese writers to this period of the ten epochs. It is recognized by all as entirely fanciful.

The Yellow Emperor is reputed to have derived this designation from having been born on the *wu ssŭ* day, which corresponds to the element Earth. He is also said to have been awarded the tablet (*jui*) by his predecessor, Shên Nung, which signified that he possessed the virtue of Earth (*t'u-tê*). Earth being yellow in colour, he came to be called the Yellow Emperor. His family name was Kung-sun and his given name, Hsien-yüan. His father was governor of Yu-hsiung, which is the modern city of Lo-yang. He was a man of upright character, and his wife, Fu-pao,was an accomplished woman who accompanied him on all his voyages. While they were visiting the tombs of Fu Hsi and Shên Nung on a spring evening, there appeared in the skies a dazzling light which surrounded the constellation of the Great Bear with a circle of gold. Upon their return home his wife found that she was pregnant, and after twenty-four months, brought into the world a male child. There were many wonderful omens at his birth, the sky decking itself with most beautiful clouds. From his youth the

child appeared to be blessed with unusual qualities of mind and body. On the death of his father, he succeeded him as governor of the principality of Yu-hsiung.

The country was ravaged at that time by Ch'ih Yu, against whom the Yellow Emperor led the Imperial forces of Shên Nung to victory. He was then proclaimed Emperor by the Princes, among whom he selected the most illustrious as his Ministers of State. His consort, Hsi-ling Shih, introduced the culture of silk-worms and the production of silk fabric. This is the historical basis assigned to this mythical character. The other incidents of his life are recorded by Lieh Tzŭ and by the author of *Huang Ti Ping King Su Wên*. The Yellow Emperor is supposed to have gone in dreams to distant regions and places inhabited by spirits who walk on air and sleep on space as if on a bed. They neither sink in water nor burn in fire, and live without pain or sorrow or fear. After awaking from such a dream of three months duration, he taught the people how to control the forces of nature and their own hearts. After another long sleep he acquired the power of teaching, and governed the country for twenty-seven years with such success that it became as happy as a fairyland in which the inhabitants inhaled air and sipped dew in place of ordinary food. They were able to control all their natural passions, so that society lived according to the rules of perfect virtue.

In the *Su Wên* a conversation is recorded between the Yellow Emperor and Ch'i Po concerning medicine and natural science. The good man in most ancient times, according to the dialogue, held Heaven and Earth in his hands and grasped the principles of light and darkness, breathing pure air and preserving his spirit in its perfection; his flesh was obedient to his spirit. Hence he was able to attain immortality like that of Heaven and Earth. This type of good man became an ascetic and carefully preserved his soul so that he was able to wander through Heaven and Earth for countless years. The Yellow Emperor

discoursed to his companion on the meaning of the four seasons, and then proceeded to unfold the system of the universe. There are three kinds of air, — that of Heaven (*t'ien-ch'i*), that of Earth (*ti-ch'i*), and that of the cycle (*yün-ch'i*). There is also an evil vapour which attacks men and must be kept away, for it is the origin of all disease. In this book Earth is represented as a body suspended in the air, moving eastward, while Heaven moves toward the west. The Yellow Emperor asked Ch'i Po to explain this, and he in reply described the constant motion of the five elements, metal, fire, air, earth and water, as similar to the motion of the sun, moon and planets in the heavens. The space above holds the pure essence of all living forms found on the earth. The Yellow Emperor asked: " Is not earth underneath? " to which the reply was given that earth is below man, but it is in the centre of space and is upheld by the great air surrounding it. These disquisitions on natural science are interlarded with discussions concerning medical treatments which could lengthen life to limitless years.

Although we have chosen the Yellow Emperor as a source from which the early myths of China evolve, attention also must be paid to his two imperial predecessors, Fu Hsi, and Shên Nung. Fu Hsi's official name as Emperor was T'ai Hao (" The Great Almighty "). He is represented as partly human and partly supernatural. His birth was miraculous and occurred in the vicinity of Kung-ch'ang in the present Province of Kan-su. The earliest extant representation of Fu Hsi is found on the stone tablets of Wu Liang Tz'ŭ in Shantung Province, 160 A.D., where he is accompanied by a female figure, the lower part of the bodies being in the form of intertwined tails of serpents. This being the earliest historical evidence available at the present time, it is clear that in the Han dynasty Fu Hsi was not considered as human. According to the *Shên Hsien T'ung Chien*, Fu Hsi discovered the " Eight Diagrams " (*pa kua*) in the following way. He was on the banks of the Mêng River and saw

a monster of enormous height playing on the surface of the water. This monster had the body of a horse, scales of a fish, and also several feet. The lower parts of the body were covered with hair, and on its back it carried a tablet. Fu Hsi spoke to it and begged it to come up on the bank. The monster immediately complied with the request, and Fu Hsi took possession of the tablet. He found fifty-five lines which were intertwined with figures. He carried the tablet to Fu Shan where he studied it at his leisure, and as a result of his studies, he composed the Eight Diagrams. According to tradition it was Fu Hsi who instituted matrimony, and forbade marriage between two people of the same surname. He drove wild animals out of the country and discovered iron, with which he made hunting and fishing implements. He travelled eastward through the country which now is known as Shantung, Honan and Shensi. His capital city was at Ch'ên, near K'ai-fêng in Honan Province. He was the first to establish rules for writing, and to offer sacrifices to Heaven on an altar in the open. His most conspicuous work was, however, the discovery of the Eight Diagrams, or perhaps it would be better to say that the Eight Diagrams as found in existence at the beginning of the historical period of China, were responsible for the invention of the myth of Fu Hsi.

Shên Nung, known as the Earthly Emperor to distinguish him from Fu Hsi, the Heavenly Emperor, represents the age of agricultural pursuits. He is reputed to have been born on the mountain Lieh in the present Province of Hupeh. He was eight feet seven inches in height, and had the body of a man surmounted by the head of a bull. Three days after he was born he could talk, at the end of five days he could walk, at the end of the seventh he had a full set of teeth, and at the age of three years he was able to till the fields. He established the capital of his kingdom at Ch'ü Fu, the birthplace of Confucius. He is said to have invented the cart and various types of agri-

cultural implements. He established markets at which the products of one part of the country could be exchanged with those from other parts. He studied plants and their uses in curing diseases of the body. In one day he discovered seventy kinds of vegetable poisons. He classified three hundred and sixty-five species of medicinal plants and wrote a book on them. He lived to the great age of one hundred and sixty-eight and then became an immortal.

Two other mythical tales of the period of the Three Emperors need to be mentioned. One is that of Ts'ang Chieh, the legendary inventor of the art of writing, who is said to have had four eyes. He derived his first inspiration to invent writing from noticing the marks of birds' feet in sand, and the special style of ancient characters, to the number of five hundred and forty, is known as "bird foot-prints writing" (*niao chi-wên*). The other is that of Nü Kua who is said to have been the sister and successor of Fu Hsi. The two characters of which her name is composed naturally lead to the surmise that she was a woman, though some early traditions discard the seeming implication of the name, and assert that Nü Kua was a man. The intertwining of her body with that of Fu Hsi on the bas-relief of Wu Liang Tz'ŭ suggests either that the two were brother and sister, or husband and wife. A third possible explanation which seems to me nearer the truth is that Fu Hsi was assisted during his reign by his sister Nü Kua. In the *Ti Wang Shih Chi* it is stated that Nü Kua had the body of a serpent and the head of an ox. She instituted marriage ceremonies and assisted her brother Fu Hsi in invocation of the gods. The statements of the *Shih Chi* are that Nü Kua had the endowments of a divine sage and succeeded her brother Fu Hsi as sovereign. Toward the end of her reign one of the feudal princes, Kung Kung, rebelled and sought to overthrow the influence of Nü Kua. He was defeated in battle, whereupon he struck his head against the Pu-chou Mountain and razed it to the ground. This

shook the pillars of Heaven and destroyed the corners of the Earth. In order to repair the damage to the heavens, Nü Kua melted stones of five colours and cut off the feet of the tortoise in order to replace the four corners of the Earth. She burned reed grass to ashes which she used for stopping great floods, and thus rescued the land of Ch'i, which was the home of the later sovereigns of China.

In this chapter I have followed the written records in classing Fu Hsi, Shên Nung and Huang Ti as the Three Emperors. The bas-reliefs of Wu Liang Tz'ŭ have a different classification. Fu Hsi and Nü Kua together form the first panel, Chu Jung occupies the next, and the third is that of Shên Nung, Huang Ti being assigned a later place among the Five Sovereigns. This divergence in the two lists of the Three Emperors is thus seen to have been current in the Han dynasty, but as the list which I have adopted became the usually accepted one in later dynasties, it has seemed wise to discard my usual method of preferring the evidence of existing monuments to that of books, and to adopt the generally accepted list.

CHAPTER III

OTHER PREHISTORIC EMPERORS

AS Fu Hsi symbolized the Age of Hunting, Shên Nung that of Agriculture, and Huang Ti that of Invention, so the Great Yao and Shun are the legendary models for an Imperial rule based on righteousness. These are the two early sovereigns whom Confucius taught his countrymen to regard as the model rulers whose virtues were resplendent to all generations. The *Shu King* says that Yao was universally informed, intelligent, accomplished and thoughtful, and that his glory filled the empire. The commentary of the annals of the "Bamboo Books" (*Chu Shu*) states that when Yao had been Emperor seventy years, a brilliant star appeared in one of the heavenly constellations, and phoenixes were seen in the courtyards of the palace; pearl grass grew and grain was abundant; sweet dews moistened the ground and crystal springs issued from the hills; the sun and moon appeared like a pair of gems and the five planets looked like threaded pearls. In the Imperial kitchen a piece of flesh was seen which was as thin as a fan. This, when shaken, made such a wind that all eatables were kept cool and did not spoil. On each side of the palace-steps grew a kind of grass which produced one pod each day up to the fifteenth of the month. On each following day of the month one pod shrivelled up, but did not fall. This was called the lucky bean, also the calendar bean. There was a great flood which was assuaged by the Emperor, but he attributed the merit of his work to his Minister Shun, in whose favour he wished to resign. On account of the flood he fasted and purified himself, building altars near the two rivers Ho and Lo, after which he

selected a fortunate day and conducted Shun and other followers up the Shou Mountain. On the island of the Ho, five old men were seen walking about. These were the spirits of the five planets. They conversed together and said: "The Ho T'u will soon appear and inform the Emperor of an auspicious time. He who understands this is Huang Yao, each of whose eyes has

Fig. 5. Goddess of the Lo, Lo Shên

two pupils." Thereupon the five old men flew away like floating stars and ascended into the constellation Mao (Pleiades). On the Hsin-ch'ou day of the second month, between daylight and dark, the ceremonies were all prepared. When the day began to decline a glorious light came forth from the Ho River, and beautiful vapours filled all the horizon; white clouds rose in the sky and a dragon-horse appeared bearing in his mouth a cuirass covered with scales, with red lines on a green ground.

This dragon-horse ascended the altar, laid down the *t'u*-drawing, and departed. The cuirass was like a tortoise shell nine cubits broad. The *t'u* contained a tally of white gem in a casket of red gem covered with yellow gold and bound with a green string. On the tally were the words: " Gratefully presented to the Emperor Shun." It also said that Yü and Hsia would be the recipients of special orders from Heaven. The Emperor wrote down these words and deposited them in the eastern palace. After two years, during the second month, he led his Ministers to the Lo River into which he threw a round disk. After the ceremony he rested and waited for the close of the day, then a red light appeared; a tortoise arose from the waters with a writing in red lines on its back, and rested on the altar. This writing said that he should resign the throne to Shun, and accordingly the Emperor did so. This is a variant account of the origin of the "*ho t'u*" and "*lo shu*," i.e., of the graphic arts of painting and calligraphy.

It is said of Shun in the *Shu King* that he was in a low and undistinguished position when Yao heard of his great intelligence and first proved him in many difficult situations with the idea of making him successor to the throne. The " Bamboo Books " state that he had a miraculous birth. His eyes, like those of Yao, had double pupils, for which reason he was known as " Double Brightness." He had a countenance like a dragon, a large mouth and a black body. His parents disliked him. They made him plaster a granary, and then set fire to it; but the bird-made clothing which he wore enabled him to fly away. They put him in a well to dig it deeper, and then attempted to fill it with stones from above; but on this occasion he wore dragon-made clothing and was able to get out. Later he dreamt that his eyebrows were as long as his hair.

On the accession of Shun, the lucky bean grew about the stairs, and phoenixes nested in the courts. When the musical stones were beaten in the nine ceremonial performances all the

beasts came frolicking one after the other, and a brilliant star appeared. In the fourteenth year of his reign, at a great performance with bells, resonant stones, organs and flutes, before the service was concluded there came a great storm of thunder and rain. A violent wind overthrew houses and tore up trees. The drum-sticks and drums were scattered on the ground and the bells and stones dashed about in confusion. The dancers fell prostrate and the director of music ran madly away; but Shun, keeping hold of the frames from which the bells and stones were suspended, laughed and said: "How evident it is that the Empire does not belong to one man. This is indicated by these bells, stones, organs and flutes." Thereupon he presented Yü to Heaven and made him perform ceremonies such as are undertaken only by an Emperor; then harmonious vapours responded on all sides and felicitous clouds were seen. They were like smoke and yet were not smoke; were like clouds and yet were not clouds; they were brilliantly confused, twisting and whirling. The officers in mutual harmony sang of these felicitous clouds, the Emperor leading the chorus and saying: "How bright are ye, felicitous clouds! In what good order are ye gathered together! The brightness of the sun and moon is repeated from morn to morn." All the ministers then came forward, and bowing low said: "Brilliant are the heavens above, where the shining stars are arranged. The brightness of the sun and moon ennoble our Emperor." The Emperor then again sang: "The sun and moon are constant; the stars and other heavenly bodies have their motions; the four seasons observe their rule. The people are sincere in all their services. When I think of music, the intelligences that respond to Heaven seem to be transferred to the sages and the worthies. All things listen to it. How thrilling are its rolling sounds! How does it inspire the dance!" When the great brightness was exhausted, the clouds shrivelled up and disappeared. Thereupon the eight winds all blew genially and

felicitous clouds collected in masses. The crouching dragons came hurriedly out of their dens. Iguanadons and fishes leaped up from their deeps; tortoises and turtles came out from their holes, thus carrying Yü away to found the dynasty of Hsia. Shun then raised an altar at the Ho River, as had been previously done by Yao. When the day declined there came a fine and glorious light, and a yellow dragon came to the altar bearing on his back a *t'u*-drawing, on which lines of red and green were intermingled. The writing on this *t'u* was to the effect that Shun should resign in favor of Yü.

The Emperor Yü marked out the nine Provinces, followed the course of the hills, deepened the rivers, and defined the taxes on the land as well as the articles which should be presented as tribute. These are the statements of the *Shu King* concerning him. The "Bamboo Books" say that his mother was named Hsiu-chi. She was a falling star, and in a dream her thoughts were moved until she became pregnant, after which she swallowed a pearl and gave birth to a son. He had a tiger nose, and a large mouth; his ears had three orifices. When he grew up he had the virtue of a sage, and attained the great height of nine feet six inches. He dreamed that he was bathing in the Ho River and drank up all its water. He also had the happy omen of seeing a white fox with nine tails. As he was looking at the Ho River one day a tall man with a white face and a fish's body came out and said: "I am the spirit of the Ho. Wên Ming shall regulate the waters" (Wên Ming being the personal name of Yü). Having so spoken he gave the Emperor a chart of the Ho which contained necessary regulations concerning the control of the flooded waters; then he returned to the deep. Yü set about his work, and when he had finished, Heaven gave him a dark-coloured mace with which to announce his completed work. When the fortunes of the Hsia dynasty which he founded were rising, all vegetation was lux-

uriant. Green dragons were seen, and from the Lo came the writing on the shell of the tortoise called "The Great Plan."

There is another myth concerning Yü which must not be omitted. While he was on his way south, in the middle of the river which he was crossing, two yellow dragons took the boat on their backs. All who were with him were afraid, but Yü laughed and said: "I received my appointment from Heaven and labour with all my strength to benefit man. To be born is the course of nature; to die is by Heaven's decree. Why be troubled by the dragons?" Hearing this the dragons went away, trailing their tails behind them.

The next of the great Emperors was the founder of the Shang dynasty. He is called T'ang, or Ch'êng T'ang, i.e., "T'ang the Successful." His family is reputed to have been of ancient descent, and before his own miraculous birth there had been at an earlier time another instance of this miracle. It is said that the lower part of his face was broad, and that the upper part tapered to a point. His face was white and whiskered, his body was larger on one side than on the other, and his voice was loud. He was nine feet high, and each of his arms had four joints. When he came east to Lo to see the altar that had been erected by Yao, he dropped a gem in the water and stood at some distance. Immediately yellow fishes leaped up in pairs. A black bird followed him and stood on the altar, where it was changed into a black gem. There was also a black tortoise with red lines forming ideographs, which said that the Hsia Emperor, Chieh Kuei, was a man of low principles, and that T'ang should supersede him. A spirit dragging a white wolf with a hook in its mouth, entered the court of the new dynasty Shang, which T'ang was called upon to found. During his reign silver overflowed from the hills, and all metals were plentiful.

The Shang dynasty continued for a period estimated to have been about six hundred years. It produced no outstanding fig-

ures around whom mythical tales could be woven. Its best known figure is the tyrant Chou Hsin, whose cruelty brought about its downfall. His cruel deeds are notorious in later histories. He is represented as a man gifted with sharp senses, extraordinary mental ability and great physical strength. His wide knowledge enabled him to make light of the frequent remonstrances made to him by his Ministers, and his eloquence enabled him to gloss over his own vicious acts. He constantly boasted of his ability, and attempted to increase the reputation of his Empire by giving prominence to his own wonderful deeds. He was devoted to wine and debauchery, and was infatuated by his consort, Ta-chi, to whom he lent a willing ear. The deeds of this woman are recorded with the evident purpose of teaching the folly of an Emperor's yielding to the influence of a debauched woman. The *Shu King* says that she was shamelessly lustful and cruel; the most licentious songs were composed for her amusement, and the vilest dances exhibited. A palace was erected for her at Ch'i with a famous terrace, two-thirds of a mile in width, surrounded by a park which was stocked with the rarest animals. The expenditures for the building of this palace made necessary heavy exactions which provoked the resentment of the people. At Sha-ch'iu, which is the modern district of P'ing-hsiang in the Province of Chihli, there was still greater extravagance and dissipation. There was a pond of wine, and the trees were hung with human flesh; men and women chased each other about quite naked. In the palace there were places where large parties spent the whole night drinking and carousing. When these excesses brought about rebellion by the princes, the Empress Ta-chi protested that the majesty of the throne was not being maintained, that punishments were too light and executions too infrequent. She therefore devised two new instruments of torture, one of these was called " the heater," and consisted of a piece of metal made hot in a fire, which people were forced to take up in their hands.

The other was a copper pillar covered with grease and laid above a pit of live charcoal. Culprits were compelled to walk across this pillar and when their feet slipped and they fell into the fire, Ta-chi was greatly delighted. This punishment was called "roasting." These fearful enormities caused the whole Empire to be filled with indignation. One of the worst instances of Chou's cruelty was his treatment of Pi Kan. Pi Kan was a relative of the tyrant, and being a man of good character, remonstrated with Chou upon the debauchery of the court. Chou became very angry and ordered the heart of Pi Kan to be torn out, saying that he had always heard that the heart of a man of superior virtue had seven orifices and that he wished to see whether or not his relative Pi Kan was what he claimed to be.

Fig. 6. Pi Kan

During the reign of Chou Hsin the small principality of Chow came into prominence, and the Duke of Chow, canonized as Wên Wang, led in the rebellion which overthrew the Shang dynasty. The site of this principality of Chow was in the vicinity of the present city of Hsi-an, capital of Shensi Province. The younger son of the Duke of Chow became the first sovereign of the new dynasty which took its name from this small principality. He is known in history as Wu Wang. As might be expected, tradition has woven many wonderful tales around this founder of a dynasty which is considered by the Chinese as more responsible than any other for its wide-spread civilization.

The ancestry of Wu Wang is traced back to the Emperor Kao

Hsin, whose wife became a mother in a miraculous manner. After the birth of her child, she decided to make away with him and left him in a narrow lane, but the child was attended by sheep and cattle so that he did not die. She then placed him in a forest where he was attended by a wood-cutter and his life preserved. She then laid him upon ice in the river, but a large bird came and covered him with one of its wings. Finally the mother made no further attempts to dispose of the child, but nursed him and brought him up, giving him the name of Ch'i or "Castaway." The lower part of this child's face was unduly developed, and his appearance was very extraordinary. When he grew up he became Minister of Agriculture to the Emperor Yao and rendered great service to the people.

The next step in the wonderful ancestry of Wu Wang is connected with Kung Liu, grandson of "Castaway." His virtues were so great that he was treated by the princes with the same ceremonies as were the right of an Emperor. Thirteen generations after Kung Liu, a lineal descendant, Chi Li, was born. It is stated that his birth had been foretold, as far back as the time of Huang Ti, when a prophecy had been proclaimed that "the chief of the northwest should become king in a certain year; Ch'ang should lay the foundations of kingly dignity, Fa exercise the judgments necessary to it, and Tan develop its principles." This Ch'ang whose birth had been foretold, was the son of Chi Li and was afterwards known as Wên Wang; Fa, son of Ch'ang, became Wu Wang, the founder of the Chow dynasty, and Tan became Chow Kung, i.e., Duke of Chow. From this account it will be seen that both prophecy and miracle are called in to account for the ancestry of this illustrious founder of a great dynasty.

Wu Wang's father, Wên Wang, is described as a man with a dragon's countenance and a tiger's shoulders. He was ten feet in height and had four nipples on his chest. He became chief of the West, Hsi Po, and made his capital city in Fêng.

Fêng was the most important centre of the dukedom of Chow, and the location of the capital of China remained in its vicinity for many centuries. It was the capital at the dawn of Chinese authentic historical records, and this account of its having been chosen by the founder of the Chow dynasty may be accepted either as verbal tradition, or as a literary invention at the time when the first records were made.

To add greater dignity to the ancestry of Wu Wang, many other tales are recorded of his father, Wên Wang, the Duke of Chow, and his mother, T'ai Ssŭ. On an autumn day a red bird came to the capital with a writing in its beak which it put down at the Duke's door. He received it with reverence and found that the writing was to the effect that Chow should destroy the existing dynasty. The Duke was about to go out on a hunting expedition, and was told by one of the attendants that on his trip he would not secure a grizzly bear, but would be assisted by divine counsel. The hunting party went on its tour and found on the bank a man fishing, called Lü Shang (Tai Wang Kung). The Duke said to him that he had been wanting to meet him for seven years. Lü Shang hearing these words instantly changed his name, and speaking of himself as Wang or "Hope," replied that he had fished up a semi-circular gem on which was an inscription stating that Ch'ang, which was the Duke's personal name, would come and receive the gem. This was an omen that a dynasty should be established by his son.

Another tale told of Wu Wang's father is that he dreamt he was clothed with the sun and moon. In the first month of spring the five planets were in conjunction. A male and a female phoenix went about the capital city with a writing in their beaks which said: "The Emperor has no principles. He oppresses the people and has brought disorder to the Empire. He can be tolerated no longer by Heaven. The powerful spirits of the earth have deserted him. The conjunction of the five planets will brighten all within the four seas." This myth adds

astrology to the two previous myths of prophecy and miracle in the account of the ancestry of Wu Wang.

Wu Wang himself is said to have had a remarkable appearance. His upper and lower rows of teeth were each only one piece of bone, and he had the restless eyes of a shepherd. When he was crossing the River Mêng a white fish leaped into his boat in the middle of the stream. He stooped down and picked it up. It was three feet in length, and under its eyes were red lines which formed the characters " Chou Hsin may be smitten." Over the top of these unfavourable characters the King wrote the one character meaning " dynasty," and immediately the other words disappeared. After this he burned the fish in sacrifice and announced the event to Heaven. At once fire came down from Heaven, but the fire gradually floated away in space and became a red bird with a stalk of grain in its beak. This grain was taken as a propitious omen for the prosperity of the country, and the fire as a direct response to the prayer of the new Emperor. After this he went to the east and conquered the whole country without difficulty. So easily was this accomplished that it is said that his soldiers did not need to stain their swords with blood, for the hearts of the people turned to him, recognizing him as a virtuous and noble ruler. Crops were abundant and the forest supplied timber for the building of an Imperial palace.

When Wu Wang died, his successor, Ch'êng Wang, was still young, and Tan, Duke of Chow, acted as regent for seven years. He established the institutions and music of the new dynasty. Spirit-like birds and phoenixes appeared and the mysterious bean again grew. The regent went with the new King to visit the Ho and Lo rivers. Having dropped a gem into the water and finished all the ceremonies, the King retired and waited until the day declined. Then rays of glory shone out and shrouded all the Ho, and green clouds floated in the sky. The green dragon came to the altar, carrying in its mouth a dark-

coloured shell with a figure on it, which he placed on the altar and went away. On the shell in red lines were ideographs which the regent copied. The writing was prophetic of the rise and fall of the fortunes of the Empire down to the dynasty of Ch'in and Han. The King took a lute and composed a song in which he humbly stated that he personally had no virtue which would warrant the appearance of the phoenixes, and that their presence was due entirely to the virtue of the former kings whose influence still extended to the homes of his humblest subjects.

It is not necessary to discuss the many differences of the accounts found in the "Bamboo Books" and those of the *Shu King*. These relate chiefly to chronological data and to the narrative concerning the government of Shun and the labours of Yü. From the standpoint of mythology, the greatest difference is in the fuller accounts of supernatural and marvellous events recorded in the "Bamboo Books." In his redaction of the *Shu King*, Confucius pared these down, or entirely eliminated them in accordance with his own disbelief in the mysterious. The "Bamboo Books," in common with the *I King*, emphasized supernatural events and have preserved to posterity the ancient myths, so essential to an understanding of the current beliefs of later times.

No better illustration of the extraordinary divergence of views during the ancient days of China could be found than in contrasting the contents of the "Book of Changes" (*I King*), attributed to Wên Wang, the father of the founder of the Chow dynasty, with the *Chow Li*, attributed to Chow Kung, fourth son of Wên Wang. The *I King* is a book of occultism. In it the *pa kua* or "Eight Diagrams," are expanded into sixty-four, each of the original Eight Diagrams being composed of continuous or broken lines, or a combination of them. They were used for the interpretation of omens in the rites of divination. From this book have sprung all the mysterious investi-

gations and practices of the Chinese race. In marked contrast is the *Chow Li* which treats of the establishment of government and its functions. The Emperor, as "Son of Heaven" (*t'ien tzŭ*) was surrounded by his Ministers and by the heads of the feudal principalities. His Ministers were the heads of the six departments of government (*liu pu*). The duties of each Minister were carefully specified. The plans of the Imperial palace were given in detail. All the routine of the personal life of the Emperor, such as his dress, his meals, the words which he should use on special occasions, and postures which he should assume in ceremonies, were carefully stipulated. Everything in this book relates to actual experience. To the logical minds of Western people, it seems inconceivable that two such opposing systems could coexist among the ancient Chinese people; it is stranger still to know that one individual mind could approve equally of both, but herein lies an understanding of the growth and development of Chinese civilization. Its glory has been its inconsistency, its mixture of the sublime with the popular, the dignified with the bizarre, the true with recognized faults. In antiquity the same mind accepted the stately ceremonials of the *Chow Li* and the crude mysteries of the *I King;* and withal it was not puzzled by their incompatibility. This frame of mind has continued through the centuries. Without an understanding of this peculiar feature of Chinese mentality, it is impossible to understand the wide currency of belief in their myths among a people severely iconoclastic in state ceremonials.

CHAPTER IV

INTERMIXTURE OF EARLY RELIGIOUS BELIEFS

THE intermixture in China of early beliefs is well illustrated by the jade objects prescribed for the Master of Religious Ceremonies in the *Chow Li*, as these objects are interpreted by Dr. Berthold Laufer in the fifth chapter of his book on "Jade." There were six jade objects with which homage was paid to Heaven, to Earth, and to the Four Points of the Compass. With the round tablet, *pi*, of green colour, homage was paid to Heaven. With the yellow jade tube, *ts'ung*, homage was paid to Earth. With the green tablet, *kuei*, homage was paid to the region of the East. With the red tablet, *chang*, homage was rendered to the region of the South. With the white tablet, *hu*, homage was paid to the region of the West. With the black jade of semi-circular shape, *huang*, homage was paid to the region of the North. The colour of the victims and of the pieces of silk used in sacrifices to the spirits of these several regions corresponded to that of the jade used for these purposes.

The commentary of the *Chow Li* adds definite instructions concerning the placing of these jade objects in the coffins of deceased members of the Imperial house. When the body was placed in the coffin the green tablet, *kuei*, was to the left and a divided tablet at the head. The white tablet, *hu*, was to the right, and the semi-circular one, *huang*, at the feet. The round tablet, *pi*, was to be placed under the back, and the jade tube, *ts'ung*, on the abdomen. In this way there was a representation

of the brilliant cube, *fang-ming*, which serves as an emblem in the sacrifices. The round disk, *pi*, and the square tube, *ts'ung*, were by their separation symbolical of Heaven and Earth. The intimate co-relation between the jade objects used in the prescribed religious ceremonies and in the burial of the dead, is readily recognized.

The references of the *Chow Li* to these symbolic jade objects are in complete accord with our knowledge of the use of bronze vessels for religious worship. These vessels were used in family and national worship. In both instances they were associated with ancestral worship, which, according to the *Shu King*, had its origin in the times of the mythical Emperors. Legge points out that the title given in the *Shu King* to the Minister of Religion in the time of the Emperor Shun is that of "Arranger of the Ancestral Temple." The rule of Confucius that "parents when dead should be sacrificed to according to propriety," was doubtless in accordance with the practice that had come down from the earliest times of the nation. The spirits of the departed were supposed to have a knowledge of the circumstances of their descendants and to be able to affect them. Events of importance in a family were communicated to the departed spirits before their shrines; many affairs of government were transacted in presence of the ancestral tablet. When Yao turned over to Shun the business of government, the ceremony took place in the "Temple of the Accomplished Ancestor," to whom Yao gave the credit for his possession of the supreme dignity. During the life of Yao, Shun on every return to the capital from his visits of administration throughout the country, offered a bullock also before the shrine of this personage. In the same way when Shun found the business of government too heavy for him, and called Yü to share in it, the ceremony took place in the "Temple of the Spiritual Ancestor," the chief in the line of Shun's progenitors. In the remarkable narrative concerning the prayer of Tan, the Duke of

Chow, for the recovery of his brother Wu Wang from a dangerous illness, and of his offering to die in his brother's stead, he raises three altars, one each to their father, grandfather and great-grandfather, and prays to them as if they in Heaven had charge of watching over their descendant. When he has ascertained by divination that Wu Wang will recover, he declares that this extension of the tenure of the throne has been renewed by the intervening merits of the three ancestors who had consented to the continuity of the ruling House. The Emperor P'an Kêng, 1401–1373 B.C., irritated by the opposition of the wealthy and powerful feudal monarchs to his measures, and by their stirring up the people to complain against him, threatened them all with calamities which would be sent down upon them by his great ancestor, T'ang. He told his Ministers that their ancestors and fathers, who had loyally served his predecessors, were now urgently entreating T'ang, in his spirit-state in Heaven, to send severe punishments on their descendants.

The inscriptions on bronze vessels of the Shang and Chow dynasties, though never fully explained or understood by Chinese scholars, are at least clear in one respect, which is, that they contain the names of men who subscribe themselves as sons, and also contain directions to descendants to the effect that these vessels should be carefully preserved through all subsequent generations. The natural inference is that these vessels were used in sacrificial ceremonies in the ancestral temples. On one of the best known sets of bronze vessels, the Ch'i Hou set now in the Metropolitan Museum, New York, the inscription indicates that the vessels were made for the Marquis of Ch'i, and these vessels were undoubtedly used in sacrificial ceremonies held in honour of the early rulers who brought this small principality into great prominence.

The intermixture of religious beliefs is further evidenced in the earliest accounts of the worship paid to the Supreme Ruler. The term Shang Ti, which has been adopted by translators as

that of the Christian God, is associated in the *Shu King* with Huang T'ien, "Imperial Heaven"; and the four characters are written together as Huang T'ien Shang Ti, "Supreme Ruler of Imperial Heaven." The powers and prerogatives attached to the Supreme Ruler, Shang Ti, are attributed also to T'ien or "Heaven." Both these terms, Shang Ti and T'ien, are interpreted by the standard commentator of the Sung dynasty, Chu Hsi, as equivalent to Li. This term Li has been variously translated as "Order," "Law," "Principle," and "Abstract Right," but the word "Intelligence" seems to convey more of the original idea of Li in its meaning as the equivalent of Shang Ti and T'ien, than any of the other translations. The Supreme Ruler, or Heaven, was the great moral standard, and in accordance with their compliance with its decrees, earthly rulers were established upon their thrones; while acts in disobedience to its laws were punished by removal from their high positions. The *Shu King* says: "God acts in different ways; on the righteous he sends down all blessings, and on the wicked he pours out miseries." The first duty of rulers was to order their own conduct according to the immutable decrees of Heaven so that the people might follow their good example and lead virtuous lives. If the people were debauched it was a sure sign that the ruler was not living in accordance with the laws of Heaven and that someone would arise to take his place, as happened at the end of the Hsia and Shang dynasties. There is no evidence to show that the early Chinese were monotheists, in the accepted use of that term. The position of Shang Ti in early Chinese belief was similar to that of Jahveh among the early Hebrews, who believed that "the Lord is a great God and a great King above all gods"; and also that "Thou, Lord, art exalted far above all gods." Among the Chinese the spirits of Heaven and Earth, of the land and the grain and of the Ancestral Temple, were associated with high Heaven, the Supreme Ruler. The *Shu King* states that "the early kings assiduously

cultivated their natural virtue, serving and obeying the spirits of Heaven and Earth, of the land and the grain and of the Ancestral Temple; — all with a reverent veneration." In the same paragraph as this statement is another, warning the new successor to the throne that he was charged with obedience to the spirits of his ancestors, and cautioning him against disgracing their memory.

There have been many misconceptions as to the status of Shang Ti in early Chinese beliefs. These have arisen largely from the fact that the Chinese never made anthropomorphic images of the Supreme Ruler. They placed him high above all in stately grandeur and magnificent power. None was so great a God as this Supreme Ruler. Man was so inferior to Heaven that neither his body nor his mind could be compared to the glory and majesty of the Ruler who was high over all. But while no images, fashioned after the model of the human form, were made of the Supreme Ruler, the ancient Chinese made images of another sort which fitted in with the requirements of their abstract metaphysical minds. A round jade disk with a large hole bored in the centre, represented Earth. With these were jade shapes representing each of the Four Quarters, North, South, East and West. Laufer says that " the Chinese did not conceive of their cosmic gods as human beings, but as forces of nature with a well defined precinct of power, and they constructed their images on the ground of geometric qualities, supposed to be immanent to the great natural phenomena. The shapes of these images were found by way of geometric construction." The association of the spirits of the land and grain and of the Ancestral Temple with the worship of the Supreme Ruler, as equally binding upon princes and people, was not considered derogatory to the prestige of the latter. No prophets arose in China, as in Israel, to warn the people against this combination. The result was that whereas in Israel a tribal God came to be the only God, in China the Supreme Ruler became

PLATE III

Po Yün Kuan, Taoist Temple, Peking

1. Third Court.
2. Fourth Court.

See pp. 23, 135.

more and more lost sight of among the multitude of gods created in the likeness of man and other living creatures. High ethical precepts relating to Heaven were submerged in the rising tide of nature worship.

The Emperor Shun sacrificed to the Liu Tsung or "Six Honoured Ones." Legge suggests that "In going to worship the hills and rivers and the hosts of spirits, he must have supposed there were certain tutelary beings who presided over the more conspicuous objects of nature and its various processes. They were under God and could do nothing except as they were permitted and empowered by him; but the worship of them . . . paved the way for the pantheism which enters largely into the belief of the Chinese at the present time, and of which we find one of the earliest steps in the practice, which commenced with the Chow dynasty, of not only using the term Heaven as synonym for God, but using also the combination Heaven and Earth." These Six Honoured Ones have been variously explained by Chinese authors. Mêng K'ang says that they were the stars, heavenly bodies, father of the wind, master of the rain, arbiter of the cosmic space, and arbiter of fate. Another authority divides them into two classes of three each: the heavenly class consists of the sun, moon and stars, the earthly class of the T'ai Mountain, rivers and sea. Whatever may be the correct explanation, the worship paid to these Six Honoured Ones by the Emperor Shun proves conclusively that ancient Chinese worship was a system of polytheism in which the Supreme Ruler, high above all others, was the source and standard of all moral authority.

CHAPTER V

COSMOGONY AND COSMOLOGICAL THEORIES

IT is not possible to state that there is among the early Chinese any clearly defined theory of the origin of the universe. There is a vague ascription to Shang Ti of infinite creative power, which is involved in the worship paid to him as the Great Ruler of the universe. We have already pointed out, however, that the worship of Shang Ti was also associated with that of the spirits of the earth and air, as well as of ancestors. It was also considered to be on the same plane as the worship of Heaven, and the two seemed to have been interchangeable. Shang Ti, the Great Ruler, was Heaven, and Heaven was Shang Ti; both represented the Great Law to which everything in the universe is subject. It was not conceived of as a personal entity, but as an all-pervading force under which all things live and move and have their being. This conception fitted in well with the Conservative view as to the right of kings to rule and princes to decree justice. The regulation of all creation under the supreme rule of Heaven found an adequate illustration in the relation of the subjects to the ruler of a state. As the views of the Conservative School were chiefly occupied, in their final analysis, with the control of the state, it was deemed by them unnecessary to inquire too closely into the nature of the Great Ruler of the universe. For them it was enough to know that his power is omnipotent and his will supreme. Speculation concerning him was considered superfluous; their only desire was to comply with his immutable decree.

According to the most obvious interpretation of Chapter VI

of the *Tao Teh King*, Lao Tzŭ seems to have ventured into the realm of cosmogony; and whatever may be thought of the trustworthiness of the text there can be no doubt of the fact that its conceptions have been adopted by all later writers of the School of Tao. Wang P'i of the third century A.D. interprets this difficult passage of the *Tao Teh King* in a sense which has been generally accepted as bringing out its original meaning; but Giles professed at one time that he had "not the remotest idea what it meant." Wang P'i says in explaining the meaning of *Ku Shên* ("the spirits of the valley"), that "a valley is the abode of vacuity and silence, which, though nothing else can be found in the valley, still remain without form." It is thus evident that the "spirits of the valley" mean the "spirits of vacuity and silence." I have translated *hsü* as "silence" in the sense of the word in Hood's sonnet:

Fig. 7. Lieh Tzu

> "There is a silence where hath been no sound,
> There is a silence where no sound may be."

The whole passage (Chapter VI) may be translated: "The immortal spirits of the valley are called the great void. The great void is called Heaven and Earth. Continually it endures, working without conscious exertion." Stripped of all unknown implications, Lao Tzŭ's theory of the universe is that out of a great void came Heaven and Earth whose laws are immutable.

There is little or nothing in Chuang Tzŭ or Lieh Tzŭ which amplifies or explains the mysterious Chapter VI of the *Tao Teh King*, but in the "History of the Great Light" (*Hung Lieh Chuan*), the philosopher Liu An, commonly known as Huai-nan Tzŭ (ob., 122 B.C.) has written what is in reality a commentary upon it. Huai-nan Tzŭ gave little attention to the ethical teachings of Lao Tzŭ; his concern was with the transmutation of metals and the search for the elixir of immortality. He gathered around him large groups of ascetics (*fang shih*), who devoted their time to occult practices and researches. This type of study led Huai-nan Tzŭ into the consideration of the phenomena of nature and of the original creative force.

Huai-nan Tzŭ emphasized the doctrine of spontaneity, which, he said, is the original law of creation. Dragons live in water; tigers and leopards in the mountains — all following the natural instincts given them by Heaven and Earth. When the spring wind blows the fragrant rain falls, bringing life to all things; birds hatch their young and animals multiply; plants and trees bud and leaf; the processes are not visible and yet they come to completion. Again when autumn comes with cool breezes and frosty air, the trees bow and are stripped of their leaves, reptiles and insects burrow into the ground or hibernate; still no outward compelling forces are to be seen. This law of spontaneity is also true in individual conduct. One should display the kindness which is innate in the human heart and avoid craftiness which defiles original innocence and purity. Following this law further, the philosopher does not need to hear sounds or see forms in his study of natural phenomena; for in the midst of silence and loneliness he is conscious of both. Everywhere we find around us the works of nature, yet nature itself cannot be found by searching, though on the other hand it forces itself upon our attention. If it be piled up, it will not be high; if it be dug down it will not be low; addition will not increase it, neither will subtraction diminish it; if planed it does

not become thin, if cut it remains uninjured; it is neither deep nor shallow. "Shadowy and indistinct, it has no form; indistinct and shadowy, its resources have no limit." Nature is the great force that sustains Heaven and Earth, spreads to the four quarters, fills up all within the Four Seas, supplies light to the sun, moon and stars, and is divided into male and female principles, Yang and Yin. By its force the sky revolves, the earth is motionless; the wind rises, clouds gather, thunder rolls and rain falls. All are the result of the spontaneous action of nature. Huai-nan Tzŭ draws from this law the teaching that man should be in harmony with nature, tranquil and content. As an example of compliance with this law he states that, in early times, Fu Hsi and Shên Nung understood the laws of nature so that they were in communion with the Creator and were able to assist in ordaining all things within the universe. There are many difficulties to a full understanding of the meaning of some passages in the text of Huai-nan Tzŭ, but their general tenor seems to be in accord with this law of spontaneity.

The venerable mystic who revealed himself to Liu Hsiang, 80–9 B.C., while he was absorbed in his nightly study of the stars, told him the mysteries of creation. He explained also the evolution of nature from the five elements (*wu hsing*) — water, fire, wood, metal and earth. Before vanishing into space the mystic declared himself to be the Essence of the Great Centre — T'ai I Ching. Liu Hsiang was the author of the "History of the Han Dynasty" and the founder of the modern style of historical composition, but he spent all his leisure time in occult studies. From his time onward the scholars who belonged to the School of Tao paid scant attention to ethical problems, but gave all their attention to speculation about the origin of life, its prolongation and its mysteries; just as Chang Tao-ling a century later is the starting-point for the magical practices which have almost absorbed all else in Taoism. From Liu's time forward it is impossible to determine just when the

various elements were introduced which went to form the cosmological systems as explained by writers during the T'ang and Sung dynasty in such books as the *Sung Li Ch'üan Shu*, and it is fruitless to attempt any chronological arrangement. There was much confusion of thought and divergence of view until general consent and wide acceptance were obtained for the following theory.

This theory is that the great self-existent, *wu chi*, produced finite existence, *t'ai chi*. The finite evolved the two essential elements of nature, Yang and Yin, which may be translated as the male and female principles, or as positive and negative, or as light and darkness. Chu Hsi's account says that first was the self-existent and then the finite. The finite moved and there was Yang (light or the male principle); the finite rested and there was Yin (darkness or the female principle). In other words the sexual principle as known in propagation of animal life was predicated of nature as manifested in the finite; but there was no attempt to describe the infinite self-existent in terms of human forms or human experience. This primordial cause was unknowable and unexplainable.

The *T'ai Hsi King*, which may be translated "The Classic of Breath Control," is a further elaboration of the sixth Chapter of Lao Tzŭ. This classic is without date, and the name of the author is not known, but from its contents the probability is that it was written during the Yüan dynasty, when so much attention was given among the Taoists to the control of breathing as one of the necessary steps in attaining immortality. The teaching of this book is that in the universe there is but one aura, *ch'i*, and from this comes all life and death. All finite things are produced from the vast and inexhaustible reservoir of this aura. For this reason the aura is called a mother, that is, the Yin or female principle of nature which combines with the Yang or male principle of nature to form the eternal Tao. The Yang, male principle, is the "Spirit of Vacuity" (K'ung Shên).

The virility of this spirit unites with the receptivity of the aura to form the creative power of the universe. The spirit and aura both come from the original chaos, and neither of the two can ever be increased or diminished. It is evident that this theory of creation is a product of the Taoist School which devoted its attention chiefly to breath control. There are other cosmological theories in later books based upon Taoist teachings of occultism, many of them being intermixed with Buddhistic theories. The *Hsin Yin King*, or "Classic of Heart Revelation," is an example of such books, but their influence, either on the orthodox Taoist or on popular conceptions, has not been sufficient to warrant detailed consideration.

The scholarly interpretations of cosmogony which have been given above are entirely eclipsed by the vulgar theories of Taoism which have captured the minds of the majority of the Chinese people and which may be accepted as the teachings of present-day Taoism. According to these the Great Creator was P'an Ku. He came from the great chaos, and his body was four times the size of that of an ordinary man. Two horns projected from his head, and two tusks from his upper jaw. His body was thickly covered with hair. Knowing the principles of Heaven and Earth and the inherent changes of the dual fires of nature, he was able to excavate the deep valleys and pile up high mountains. He taught men to build boats and bridges; he understood the qualities of the rocks and was able to select those that were of value to mankind. With his hammer and chisel he wrought the universe into shape. From his high throne he issued his instructions to the people, whom he divided into the two classes of nobles and commoners. Above are the sun, moon and stars, he said, and below are the four seas. Listening to his discourse on the manner in which chaos was reduced to order, the people forgot their fatigue. After he had exhausted his instructions to them, one morning he disappeared and was never again heard of. Thus the impersonal

powers of nature became personified in P'an Ku, who is entirely an anthropomorphic conception. According to Jên Fang who wrote the *Shuh I Chi* at the commencement of the sixth century, this myth was introduced into China by delegates returning from the Kingdom of Siam. It is not mentioned in the *T'ung Chien Wai Chi* by Liu Shu in the eleventh century.

FIG. 8. YÜ HUANG, THE JADE EMPEROR

Another illustration of the personification of what had been originally considered as impersonal law or principle, occurred during the Sung dynasty, when the Shang Ti, or "Great Ruler" of the classical writings became Yü Huang, the Jade Emperor of Taoist teaching. After the disgraceful peace made by the Emperor Chên Tsung in 1005 A.D. with the Kitan Tartars, by which northern portions of the Empire were ceded away, the Emperor tried by every means to regain his prestige. He sought out the soothsayers, geomancers and interpreters of dreams. In this he was encouraged by his Minister, Wang Ch'in-jo, who explained to him that the revelations reputed to have been given to the early Emperors were only inventions to secure obedience, and that if the Emperor were to fabricate similar tales concerning himself, the people would be won back to loyal obedience. In 1012 A.D. the Emperor called his Ministers together and told them of a dream in which he had received a letter

from Yü Huang which stated that Yü Huang had sent two letters to his ancestor, the founder of the Sung dynasty, and that now his Imperial ancestor was coming to pay him a visit. The Emperor later informed his Ministers that his august ancestor had duly appeared to him in accordance with the promise of Yü Huang. The Imperial History, *T'ung Chien Kang Mu,* records these facts, and states that this is the first appearance of Yü Huang, and that absolutely nothing is known of his origin or life. No one previous to the dream of the Emperor had ever heard Yü Huang spoken of. He was the invention of a deceitful Emperor aided by a Minister who was spoken of in the reign of his successor as "obscene." This revelation (*t'ien-shu*) to the Emperor Chên Tsung, was acquiesced in by another famous Minister, Wang Tan, in consideration of a large present by the Emperor, and his cowardice in doing so has been frequently commented upon by later writers.

Notwithstanding this fraudulent origin, Yü Huang received during the reign of the Emperor, Hui Tsung, 1101–1125 A.D., the highest possible honour in being given the title of Hao T'ien Yü Huang Shang Ti, which means "The Great Ruler, Almighty Heaven, Yü Huang," and to this title was prefixed the statement that at creation he was the arbiter of divination, the controller of time and the true embodiment of Tao. This identification of Yü Huang as Shang Ti, the Great Ruler of the universe, was the highest possible ascription that could be made to him.

After this time stories of the life of Yü Huang were invented. His father was Ching-tê, King of a fabulous country. The Queen was called Pao-yüeh, "The Precious Month." Having come to middle life she had not yet borne a male child. The King called priests to the palace to recite prayers with the object of obtaining an heir to the throne. During the following night the Queen had a dream in which Lao Tzŭ appeared to her, mounted on a dragon and carrying a male child in his arms.

He flew through the air and came toward her, whereupon the Queen begged him to give her this child as heir to the crown. Lao Tzŭ consented and tossed the child to the Queen. She fell on her knees and thanked him. This was her dream. Awakening the next morning she felt herself pregnant, and at the end of a year brought forth a child. From his earliest years the child showed himself generous to the poor, giving away all the riches of the palace. On the death of his father he was crowned King, but after a few days, he ceded the crown to the Prime Minister and left the kingdom in order to become a hermit at P'u-ming in the Province of Shensi. Here he attained perfection of life and spent his time in healing the sick. In the midst of his deeds of charity he died. This is the fabulous account of his life as recorded in the *Sou Shên Chi*. To the common people of China, Yü Huang and P'an Ku are the great origin of all finite things, and to them worship is paid as the Great Creators.

CHAPTER VI

SPIRITS OF NATURE

THE most persistent type of religious worship in China is that offered to the spirits of Earth. The ancient Emperor Shun is said to have offered sacrifices to the hills in the *wang* ceremony, and later mythical Emperors in the *lü* ceremony; the Duke of Chow sacrificed a bull on the *shê* altar in his worship of the powers of nature. There were also the *fang* sacrifices to the Four Quarters of the Earth, the *yü* sacrifice in prayers for rain, the *chiao* sacrifice to Heaven at the winter solstice, and to Earth at the summer solstice, as well as the offerings on the *shê chi* altars to the spirits of the Earth and grain which were set up in every feudal state. There were also lesser rites connected with the worship of nature, such as the *tsu tien* sacrifice and oblation offered by travellers on the night previous to the commencement of a journey, the *pa* sacrifice made by travellers for good fortune in their undertakings, the sacrifice to the ancestor of horses in the *po* ceremony which is referred to in "The Book of Odes," the sacrifice at the end of the year which was called *cha* in the Chow dynasty, and *la* in the Ch'in, and which was offered in thanksgiving for the harvest, the *yo* sacrifice in the spring and the *ti* sacrifice in the autumn, both of which were attended by the ruler and all the princes, the *kuei* sacrifice for averting evil influences and the *no* sacrifice for the same purpose.

The *Li Ki* or "Book of Rites" records that the princes offered sacrifices to the spirits of the Earth and of agriculture — *shê chi*. The early Chinese were an agricultural people and their thoughts naturally turned toward some deities to whose

influence could be ascribed the blessings of good harvests. *Shê* was the spirit of earth, and *chi* the spirit of grain; together they combined the idea of gods of agriculture, as the Emperor Shên Nung typified the origin of the cultivation of the soil. The spirits of the earth were honoured in different measure according to the extent of the territory over which they were supposed to preside. Some were local, others extended throughout the area of a duchy or feudal principality, while one spirit was worshipped by the Emperor as being the patron of agriculture throughout the Empire. According to the generally accepted tradition the first person who was deified as the national god of the soil, T'u-ti Shên or Hou-t'u Shên, was Ko Lung. He is said to have been a descendant of the legendary Emperor, Shên Nung, in the eleventh generation. Ko Lung was the Minister of Public Works during the reign of Chuan Hsü, the last of the Five Emperors, and distinguished himself by his zeal and ability. This position as patron god of the soil has been maintained by Ko Lung with only two brief intervals, of which one was during the reign of the Emperor P'ing Ti of the Han dynasty, and the other at the beginning of the Ming dynasty.

The Li Shê, as referred to in the *Shih Chi*, was the place where worship was paid to the gods of the soil. It is interesting to note that there was no fixed prescription as to the amount of the sacrifice as in all other ceremonies, but that the people of a district were expected to make offerings according to their ability, rich districts offering more than poor ones. Another important phase of this early nature worship is that in it occurred the first instances of the personification of spiritual beings. The Father of Husbandry, T'ien Tsu, is spoken of in the *Shih King* or "Book of Odes" (II. 6, VII. 2) as a personality in the same sense as ancestors. This personality was that of departed human spirits, and was considered in a different category from that of the living; but it was nevertheless distinctly modelled after the human form. This first known instance of

anthropomorphism in early Chinese worship is recorded as having occurred in the Chow dynasty, and there is no available knowledge of its extension to other objects of worship which continued to be regarded as abstract forces, principles or laws.

These local deities impersonated the source of the kindly fruits of the earth in the district where altars were erected or offerings made. The local deities of a rich, prosperous district were on the same footing as those of a poor one. There is no record of the use of a local god for tribal supremacy or tribal propaganda. If prosperity reigned in one district, the local god of the soil was thanked by the presentation of costly offerings, but he was not heralded as greater than the local gods of neighbouring districts, nor made the occasion of hostile attacks upon supposed inferiors. There were no jealousies and quarrels among different localities based upon the help of superior local deities, as there were between the Israelites on the one hand and the tabernacles of Edom, the Ishmaelites, Moab and the Hagarenes on the other. These deities were dependent for their prestige on the quality of the soil where they were worshipped, and the early Chinese would have thought of carrying the fertile soil of one district into the sterile fields of another, as soon as of transferring a local deity from its own habitat to another place. The deity was the essential essence of the local soil and could not be detached from it. Thus everywhere there was worship offered to these gods on the basis of their perfect equality. This was not henotheism, for over and above this local deity who could control the visible world of matter was Heaven, Supreme Ruler of the invisible forces of nature.

Worship of nature among the ancient Chinese was national, tribal and local; at the present time it remains national and local. The great national centre is the Temple of Agriculture in Peking, which is a large enclosure on the west side of the street opposite to the Temple of Heaven. Here in the spring

the Emperor was accustomed to turn over three furrows with an especially ornamented plough drawn by cows. As a local religion it is found everywhere in China, even in the sparsely populated agricultural districts of Manchuria and Mongolia, where no Buddhist or Taoist temples have been built. Scattered through the fields, on roadsides, on the streets of country hamlets, small structures are seen, which are often not more than four by six feet in size. These testify to the permanence and universality of nature worship.

Fig. 9. T'u-ti and his Wife

Theoretically nature worship is divided into worship of the Four Quarters and the Centre, as may be seen in the raised platform in the inner enclosure of the Central Park, Peking. Actually throughout the country nature worship is offered to the local deity, T'u-ti lao-yeh. This deity is usually some local celebrity who has been honoured in his life-time for benevolence or for his exceptional character, and at death has been elevated to the rank of protector of the neighbourhood. Anyone after death may be selected for this honour. When misfortune has overtaken a place and it has been relieved by the efforts of some individual, this man is almost certain at death to be selected as the local deity to replace the one whose usefulness had expired, as shown by his inability to avert calamity. A man born in a village, who has become a high official or a prominent military leader, or a

prosperous merchant or a great scholar, and who had not forgotten his birthplace by failing to contribute to its well-being, is almost certain at death to be made a T'u-ti lao-yeh or local deity.

There is no other such extensive source of myths as is afforded in the selection of these local deities. They are recorded in the *Sou Shên Chi*, and it is from this book that the following tales are taken. In the last years of the Eastern Han dynasty, 25–220 A.D., lived Chiang Tzŭ-wên. A native of the district which is now known as Yang-chow in Kiangsu Province, he became notorious as a drunkard and a libertine. He announced that his bones were of a bluish-green colour and that therefore he expected to be deified. When he was Commander at Mu-ling, near Nanking, he pursued a robber to the foot of Chung Shan, now known as Purple Mountain. The robber turned on him and fatally wounded Chiang in the forehead. A few years later the Emperor Ta Ti of the newly-founded Wu dynasty was surprised to meet Chiang on the road. He was mounted on a white charger, carried a white fan, and was accompanied by a retinue such as he had during his life-time. Chiang said to the Emperor: "You are having the extraordinary sight of a spirit. I must be made a local god, T'u-ti Shên." The Emperor was greatly perturbed and conferred upon him the title of Marquis of his capital city, Nanking, gave him an official seal, and erected a temple in his honour. He changed the name of Purple Mountain from Chung Shan to Chiang Shan, and made Chiang the local deity in charge of the protection of the Mountain.

This is only one example, and not too creditable, of the choice of a deceased personage as a local deity. In most cases the selection is made for better reasons than in this one just quoted. Many great warriors have been deified in their native places or in localities where they have lived. P'êng Yü-lin, the famous Hunan General of the last generation, has become the

protector of Hu-k'ou at the mouth of the Poyang Lake. Yo Fei, the great General whom the Sungs appointed in the twelfth century to repel the encroachments of the Golden Hordes of Tartars, is buried at the side of the West Lake. He was posthumously granted the title of the Prince of O (modern Hupeh), but his princely rank has not prevented the farming people of Hangchow district from making him a local protective deity, T'u-ti lao-yeh. It does not always happen that the local deity was some particular individual who lived at a certain time; in many instances, and it might be safe to venture in most instances, he is only the general indefinite spirit of the soil and has no connection with any deceased individual.

In the small shrines the deity, T'u-ti lao-yeh, is sometimes, though rarely, found alone. In almost every instance a female figure is seated at his right. She is known as his wife, T'u-ti nai-nai. I have not been able to trace this custom of associating a woman with the deity to any date earlier than the middle of the Ming dynasty, but as yet little information on this question is available. In larger local shrines other deities are introduced, such as the god of wealth, Ts'ai Shên, whose horse stands at the side of the shrine, and the god of healing, Yo Wang. Sometimes other lesser deities are also given places, such as the god who controls smallpox and the god who controls cholera. Reference has already been made in the Introduction to Hou-chi, the patron of grain, the product of the soil. He was Director of Agriculture in the reign of the Emperor Yao, and sacrifices were offered to him during the Hsia dynasty. According to the *Shih Chi*, sacrifices were offered to him at the same time as to Heaven during the reign of Ch'êng Wang, second Emperor of the Chow dynasty. The altar for this purpose was erected in the vicinity of the capital city. In connection with another patron of grain, Yin Hung, an interesting myth is narrated in the *Fêng Shên Yen I*. When Yin Hung was twelve years of age the Empress of the tyrant Chou sought to take his life. He

had already arrived at the place of execution when two immortals rescued him in a whirlwind and carried him off to a safe retreat on the mountain Tai Hua. He afterwards came out to fight on the side of the supporters of the Shang dynasty against the Chows, but this so outraged the Chow General that he pulverized Yin Hung with the Eight Diagrams. After death he was canonized as patron of good harvests.

A myth is connected with the worship of Hou-t'u, who in modern temples is represented as a woman. This was originally worship of the spirit of the earth, then it became a worship of individuals who were honoured as patrons of the soil, and deceased Emperors or Empresses were designated as this deity. Since the early part of the Ming dynasty the god has been transformed into a goddess, Hou-t'u nai-nai. The general facts concerning the evolution of this worship are given in the book *Wu Li T'ung K'ao*, but no explanation is given of the change of sex of the deity.

Fig. 10. Hou-t'u

Another spirit which is now universally worshipped throughout China is the god of the city, Ch'êng Huang. He is mentioned in Chinese literature first in the annals of the Northern Ch'i dynasty, 550–577 A.D., where it is said that a respectful countenance and dignified prayer in the worship of Ch'êng Huang will be answered by many blessings. During the T'ang dynasty, when everything was given an origin in early history, Ch'êng Huang was interpreted as being the same as Shui Jung,

one of the "Eight Spirits" (Pa Cha), to whom the Emperor Yao offered sacrifice, according to the *Li Ki*. There are forms of prayer written for his worship in the T'ang dynasty by Chang Shuo and Chang Chiu-ling, the famous littérateurs. In the

Fig. 11. Ch'êng Huang

Sung dynasty worship of Ch'êng Huang was wide-spread, and he was ennobled as a Duke in every prefecture, a Marquis in every department, and an Earl in every county. During the reign of Hung Wu, in 1382, temples in his honour were declared to be public government property, and it was ordered that sacrifices should be offered to him. In the Manchu dynasty Ch'êng Huang was included in the prescribed regulations among those to whom regular sacrifices should be offered. With Ch'êng Huang is associated his wife, for whom special rooms

are set aside in the temple. The growth of this T'ang dynasty myth into a national cult is one of the most remarkable incidents in Chinese mythology and is an evidence of the great influence of Imperial patronage. The connection between Ch'êng Huang and Shui Jung rests solely upon the identity of the original meaning of the two names. Both have the meaning of a

Fig. 12. Sa Chên-jen

"city moat." By connecting the newly-invented Ch'êng Huang with the mythical spirit, Shui Jung, to which the Emperor Yao sacrificed, the T'ang scholars gave a dignity to the new deity which he could not have attained in any other way. Shui Jung is only mentioned casually in the *Li Ki* and was not singled out by later generations as worthy of greater respect than any of the other "Eight Spirits." It was not until the

T'ang dynasty that his name was selected as a peg upon which to hang the legend of Ch'êng Huang.

Of the five sacred mountains, T'ai Shan in Shantung Province has been most closely connected with religious observances. Early Emperors are reputed to have visited it. Here Confucius stood and had a view of the whole empire. The Emperor Shih Huang of the Ch'in dynasty is reputed to have set up a tablet during his visit, and a rubbing of its inscription is still preserved in the Tai Miao in T'ai-an city. The entire character of the worship on this famous mountain was changed after the visit, in 1008 A.D., of the Emperor Chên Tsung of the Sung dynasty. This Emperor had probably been informed of the tales connected with the daughter of Tung Hai who appeared to Wên Wang. In his book *Po Wu Chih,* Chang Hua, 232–300 A.D., says that when T'ai Kung Wang (the famous Minister of the Emperor Wên Wang and the preceptor of Wu Wang) was Governor of Kuan-t'an, for a full year there was a severe drought and no sound of wind was heard. In a dream Wên Wang saw a woman who was weeping bitterly. He inquired the reason for her grief and she replied: " I am the daughter of Tung Hai ('Eastern Sea') and am married to Hsi Hai ('Western Sea'). Tomorrow I shall return eastward to Kuan-t'an. You are a man of high principles and distinguished nature so that I do not dare to disturb you by returning home in a whirlwind." The Emperor Wên Wang on the following day ordered the recall of T'ai Kung Wang from his distant post, whereupon the woman carried out her purpose of coming back and brought with her a copious shower of rain accompanied with wind. She thus became known as the Lady of T'ai Shan.

Another account of this woman is given by Chang Êr-ch'i who lived at the close of the Ming and the beginning of the Manchu dynasty. In his book, *Hao Ang Hsien Hua,* he quotes from a romantic history, *Pai Shih,* that during the Han dy-

nasty a lapidary fashioned two statues, one of the "Golden Lad" (Chin T'ung), and one of the "Jade Lady" (Yü Nü). During the Five Dynasties the hall of the temple in which these stood, collapsed and the statues fell down. The Golden Lad was broken in pieces, but the Jade Lady was submerged in a pool. When the Sung Emperor, Chên Tsung, visited T'ai Shan in 1008 A.D., he stooped to wash his hands in this pool. He found a stone statue floating on the surface. It was taken out and found to be the Jade Lady. He ordered his attendant Minister to erect a temple in her honour and conferred upon her the title of T'ien Hsien Yü Nü Pi Hsia Yüan Chü ("First Lord of the Blue Sky, Heavenly Fairy, Jade Lady"). This account is also given in the "Historical Records" of Shantung (*Shan Tung K'ao Ku Lu*). There are many shrines to this Lady on the mountain.

FIG. 13. JADE LADY, YÜ NÜ

There are no myths which have general currency associated with any other of the five sacred mountains. T'ai Shan has absorbed all the interest of the Taoists, and in its name as Tung Yo, "Eastern Peak," it has been the object of worship in every large centre where Taoist influence flourishes. The Tung Yo Temple, outside the Ch'ao Yang Mên, is one of the most beautiful temples of Peking, and has been under Imperial patronage since the time of the Yüan dynasty. The myths concerned with the four sacred hills of Buddhistic worship, P'u-t'o,

Chiu-hua, Wu-t'ai and O-mei, are all foreign in their origin and do not call for attention among national legends.

T'ien Hou, goddess of the sea, is reputed to have been the sixth daughter of Lin Yüan of the P'u-t'ien district of Fukien Province, who lived during the Sung dynasty. From childhood she possessed supernatural powers. Her brother carried on a sea-trade. Whenever a great wind arose at sea, she closed her eyes and went forth in her divine power and rescued her brother.

Fig. 14. T'ien Hou

She died at twenty years of age, but continued to exercise her spiritual powers on the sea. She is worshipped by all sea-faring persons. She was canonized by the Emperor Yung Lo, 1402–23A.D., of the Ming dynasty, as "Heavenly Consort" (*t'ien fei*). There is a large temple in her honour on the North Soochow Road, at the corner of Honan Road, Shanghai, which was for many years used as the home of envoys going from or returning to China. She is also worshipped by persons journeying on rivers and canals. Ch'uan Hou, goddess of streams,

is a variation in name of this goddess. There is also a ruler of water, Shui Chün, who rides on a horse in the water and has a human form. He is followed in his course by fish. In the latter part of the Han dynasty he is said to have been seen during a sacrifice to the rivers.

The wind god is called either Fêng Po or Fêng Shih. He is identified with the constellation Sagittarius, as strong winds come from the north-west. The rain god, Yü Shih, is associated with the constellation Hyades in the south-west. These two controllers of wind and rain are mentioned in the *Chow Li*. There is another deity, Yen Kung, who has power to calm wind and waves. The Emperor Ta Ti, 222–252 A.D., of the Wu dynasty, is said to have erected an altar to Yen Kung outside the West Gate of Shanghai. This deity protected Shanghai during an attack of pirates in the reign of Chia Ching, 1522–1567 A.D., by causing a huge tidal wave to swamp their boats during the darkness of the night.

CHAPTER VII

DOMESTIC RITES

RELIGIOUS ceremonies connected with the home are celebrated at the New Year season and on special occasions such as birthdays, departure on journeys and moving into a new residence. These domestic ceremonies are usually spoken of as the "five sacrifices" (*wu ssŭ*) — (a) the hearth (*tsao*), (b) the portal (*mên*), (c) the house (*hu*), (d) departure on journeys (*hsing*), and (e) the interior of the residence (*chung-liu*). These ceremonies all originated among the early inhabitants of China, though the present forms of observance came into vogue centuries later. None of them show traces of any foreign influence.

FIG. 15. TSAO SHÊN, GOD OF THE HEARTH

Worship of the god of the hearth, Tsao Shên, is universal. On the night of the twenty-fourth day of the twelfth moon elaborate offerings of food and wine are arranged before a paper image of this god, after which the image is burned, together with horses, chariots, paper money and domestic utensils, whereupon Tsao Shên ascends to Heaven to make his report to the Most High regarding the condition and prospects of the family. In the hands of this god is the prosperity or adversity of the household, depending wholly upon the statements which he makes concerning its ideals and practices.

It is generally agreed by historical writers that the first offering to the Prince of the Furnace, Tsao Chün, as he was originally called, was made by the Emperor Wu Ti, 140–86 B.C., of the Han dynasty. A mystic named Li Shao-chün assured the credulous monarch that he had received from the Prince of the Furnace the double blessing of freedom from growing old and from eating in order to live. He referred to the knowledge of alchemy possessed by the Emperor Huang Ti by which he was able to produce gold, and thus make a golden table-service which caused the food served in it to confer immortality upon those who partook of it. The Emperor Wu Ti demanded to see an image of this new god, and one night when he had already retired behind the curtains of his bed, Li Shao-chün exhibited it to him. This satisfied the curiosity of the emperor and he decided in 133 B.C. to offer a solemn sacrifice to the god in the hope of being able to produce gold and to obtain immortality. Li Shao-chün was taken into the palace, and a year later attempted a bolder trick. He wrote a number of mysterious sayings on silk which he caused a bull to eat. He then assured the Emperor that he would find marvellous writings in the stomach of an animal. Accordingly the bull was brought forward as the animal which had been specified by Li, and when it was slaughtered the writing on silk was found, but, unfortunately for Li, the Emperor recognized the penmanship to be that of Li himself. He ordered Li to be executed, but continued his sacrifices to the god. At this time, i.e. in the second century B.C., the chief function of this god was supposed to be the control of the furnace in which metals could be transmuted into gold and the pill of immortality produced.

It is narrated by another writer that during the reign of the Emperor Hsüan Ti, 73–48 B.C., the Prince of the Furnace (Tsao Chün) appeared to the Emperor in human form and called himself by the name of Ch'an Tzŭ-fang, which suggests a connection with Buddhistic propaganda. Ch'an Tzŭ-fang

wore yellow garments and his hair fell unkempt over his shoulders. The Emperor was greatly impressed by this appearance and offered the sacrifice of a lamb in his honour. Ch'an Tzŭ-fang received many emoluments from the Emperor. It is said that his great-grandson was the uncle of the Empress, Lieh Hou, consort of the Emperor Kuan Wu, 25–58 A.D.

Between the Han and Sung dynasties the Prince of the Furnace (Tsao Chün) whose powers were connected with alchemy, was transformed into the god of the hearth, Tsao Shên, the word *tsao* meaning both "furnace" and "hearth." As far as I know there are no records of the way in which this change took place, but the probability is that it occurred during the first years of the T'ang dynasty, when the process of creating new deities by the Taoists, and of ascribing new powers to deities already known, flourished at the height of its popularity. The first historical reference to the universality of the worship of the god of the hearth at the close of the year occurs in a collection of poems called *Shih Hu Tz'ŭ*, by Fan Ch'êng-ta, who lived in the reign of the Emperor Kao Tsung, 1127–1162 A.D., of the Southern Sung dynasty. The poet says that every family made presents to this god preparatory to his departure to present his report of family affairs to the Ruler of Heaven, but no account of the origin of the custom is given. The poet refers to the custom of worshipping this god as being universal in the country at that time. It needed no explanation to those for whom his poem was written.

There is much intermixture of the conceptions concerning the god of the hearth, Tsao Shên, and the god of fire, Ho Shên. The origin of both is traced back to Chu Jung, one of the five ancient sacrifices (*wu chi*) of the Hsia dynasty. In the Yüeh-ling Chapter of the "Book of Rites" (*Li Ki*), it is stated that Chu Jung is the god of the Fourth Month. The *T'ung Chien* ("Historical Annals") explains that Chu Jung refers to a grandson of the legendary Emperor, Chuan Hsü, 2513–

2435 B.C., who was an officer of fire (*Ho chêng*). Chu Hsi, the standard commentator on the Confucian classics, identifies Chu Jung as *tsao*, i.e. "furnace" or "hearth," but this is only one of several explanations of the "five sacrifices," a subject on which only little information is available. Another interpretation of Chu Jung makes it equivalent to Ho Shên, the god of fire, presumably on account of the constant interchange of the use of *tsao*, "furnace" or "stove," for the fire, *ho*, con-

FIG. 16. MÊN SHÊN, GUARDIANS OF THE PORTALS

tained in it. In the Han dynasty five soldiers were grouped together as a mess and used one *tsao* ("cooking range"). The head man of the mess was called *ho po* and not *tsao po* as might have been expected, thus showing the use of these two words *tsao* and *ho* as having one meaning in that connection. From this it may be justly inferred that these two words are used interchangeably in the names of these two deities.

At the New Year season the double doors at the entrance of every house are decorated with the pictures of two guardians, Mên Shên. These are usually in military dress with swords, arrows or spears in their hands, and are reputed to ward off all evil influences. These pictures are not alike in various parts

of the country. According to the *Fêng Su T'ung* the earliest was that of Ch'êng Ch'ing, an ancient warrior who is represented with a long outer garment and carrying a sword. Another early representation was that of Ching K'ê who died 227 B.C., and who was a bold adventurer. He plotted to slay the Prince of Ch'in, but lost his life in the attempt. The two brothers, Shu Yü and Yü Lei were also portrayed as guardians of the portal, but there is no further account of them than that they were noted warriors of antiquity. From the time of the first Emperor of the T'ang dynasty, Ch'in Ch'iung and Hu Ching-tê have been most commonly represented as the two guardians. These were two statesmen who offered their services to the Emperor T'ai Tsung when he was nightly disturbed by evil spirits during a serious illness. They promised to remain at the gate of his palace throughout the whole night. During their vigil no spirits interfered with the repose of the Emperor, but it was at the expense of the health of his Ministers. After a few days the Emperor called an artist to the palace and had portraits made of the two Ministers in the hope that these would have the same effect as the actual presence of the men themselves. He had these portraits attached to the doors and, true to his expectations, they had the same effect of warding off the evil spirits as the presence of the statesmen. The custom rapidly spread until it is now universal in the country. In official residences there are four guardians, two military and two civil.

FIG. 17. TS'AI SHÊN, GOD OF RICHES

The god of riches, Ts'ai Shên, is worshipped universally in families during the first days of the New Year, usually on the fifth or eighth of the first moon. He is usually represented as a visitor who desires to enter the home and is accompanied by many servants carrying treasures which he is ready to dispense freely to those who offer him obeisance. His origin is traced back to Chao Kung-ming, a hermit from Mount O-mei in

Fig. 18. Chao Kung-ming, God of Riches

Szechuan, who supported with magical incantations the Shang dynasty in its conflict with the men who founded the Chow dynasty. When Chiang Tzŭ-ya was aiding the cause of the Chows he decided that he must destroy the supernatural assistance which Chao Kung-ming was giving to the Shangs. Chiang made a straw effigy of Chao before which he recited incantations for twenty days. On the twenty-first day he shot an arrow of peach-tree wood from his bow made of mulberry-tree wood, hitting the effigy in the heart. At this very moment Chao

Kung-ming, who was in the camp of the enemy, was seized with mortal illness and died. During a subsequent visit to the deity Yüan Shih T'ien Tsun, Chiang Tzŭ-ya was commanded to bring into the god's presence the deceased Chao Kung-ming, whereupon Chiang was led to express regrets for having killed Chao, and to praise the virtues of his life. In the name of the deity Yüan Shih, he pronounced a decree canonizing Chao Kung-ming and promoting him to the presidency of the Ministry of Riches. This is the account given in the *Fêng Shên Yen I.* In addition to the family worship of the god of riches many temples have images of him to which incense is offered, especially during the first moon.

Fig. 19. Chiang Tzŭ-ya

The interior of the home (*tsê*) is distinguished from the exterior which is described by the term *hu.* This interior is also called the *chung-liu,* originally the air shaft which afforded light and air to homes excavated in the sides of hills. There are still many people who live in these excavated houses in the hills of Honan, Shansi and Shensi. This air shaft, being in the centre of the house, was the place where the family god was placed and the god himself came to be known by the name of the shaft, Chung-liu. In parts of the country where ordinary houses are constructed of

brick, the usual name for the household god is Tsê Shên. I have not been able to find an account of the origin of this custom, although there can be no doubt that it has been observed from the earliest antiquity. This deity has never been associated with any particular individual.

Another family ceremony, mentioned in the *Tso Chuan*, is that of those moving into a house offering sacrifice to all persons who had resided at any previous time on the site. It is recognized that previous to their own residence in this particular spot countless generations have lived in the same place. The object of the sacrifice is to show respect to those departed ones who in their day were familiar with this particular spot where the family has come to live.

Fig. 20. Shou Hsing, Nan-chi lao-jên God of Longevity

At the time of birthday celebrations, offerings are presented to the stellar deity, Shou Hsing, god of longevity. The star from which this deity takes his name is identified as Canopus, the second brightest star in the heavens. When it can be seen, national peace is assured; when it is invisible, dire calamities may happen. This deity was worshipped by Shih Huang of the Ch'in dynasty in 246 B.C., according to the records of the Han dynasty. There are also records of the worship of Shou Hsing by Emperors of the T'ang and Ming dynasties. At the present time pictures of him on paper or elaborately embroid-

ered on silk or satin are used on the occasion of birthday ceremonies. He is now represented in human form as an old man with elongated forehead and pointed head, carrying in one hand a crook and in the other a peach, and mounted on a fawn which is turning its head so that it can see the face of its rider. He is often associated with the spirits of happiness and prosperity, and the three are then known as Fu-shou-lu. He is also called the "Old Man of the Southern Pole" (Nan-chi laojên). Longevity is considered by the Chinese as the greatest of all human blessings.

Another domestic deity worshipped by members of the family who propose to start on a journey is the god of the road, Hsing Shên. The origin of this worship is prehistoric. The son of the fabulous Emperor Huang Ti, was named Lei. He was fond of constant travelling and finally died while on a journey. He was deified as the protector of wayfarers.

Among the Chinese there is no more notable characteristic than the desire for offspring. Pilgrimages are made to temples and prayers are made to deities whose favourable replies are assumed to be readily obtainable. The chief object of such worship is the Buddhist deity, Kuan Yin, goddess of mercy. Worship of Kuan Yin began during the period of the Six Dynasties and is now observed in all parts of the country. It was already wide-spread at the time of the foundation of the Sung dynasty in 960 A.D., but this did not prevent an attempt being made to replace this worship of a foreign goddess by that of a Chinese deity. The first Emperor of the Sung dynasty tried to elevate Chang Hsien to the position of the deity to whom prayers for offspring should be addressed, but his efforts were not rewarded with success. There are conflicting tales as to the identity of Chang Hsien. One of these states that his name was mentioned to the Emperor by the Lady Fei who had been taken from being the concubine of Mêng Ch'ang, the last ruler of the Shu state of Szechuan, to be the concubine of the first Sung Emperor.

She had a portrait hanging at the doorway of her apartments which was presumably that of her first husband; but when questioned as to whose portrait it was, this clever woman answered that it was that of Chang Hsien, a recluse of the period of the Five Dynasties. Another account states that the por-

Fig. 21. Chang Hsien

trait was one of the founder of the T'ang dynasty, and that Chang Hsien was only a supposititious name given to him by this woman. In a collection of poems called *Su Lao-ch'üan Tsi*, it is said that the full name of Chang Hsien is Chang Yüan-hsiao. He was a native of Mei-shan, in Szechuan province, and retired for contemplation as a recluse to the Ch'ing Ch'êng Mountain in the Kuan district, also in Szechuan Province. The author of this poem was himself rewarded for praying to Chang Hsien by the birth of two children. This deity is reputed to

have taken up his spiritual abode in the Chia Hsien pavilion at Chiung Chow in Szechuan Province. All the references to Chang Hsien connect him with Szechuan Province and he may be considered as a special guardian of this part of China. He is represented as a man of noble bearing carrying a cross-bow and arrows. Above his head are clouds in which are seen the sun and the heavenly dog, reputed to devour the sun at the time of eclipses. In addition to his ability to give children to suppliants, he was also able to ward off calamities. He is given the central position in the "All Children's Hall" (*Pai-tzŭ T'ang*), but worship of this deity has never been wide-spread. It is a singular example of the failure of an Emperor to supplant the worship in temples of the foreign goddess Kuan Yin by that of a purely indigenous deity who would have been worshipped in the home, and as such it deserves notice. For once Imperial patronage failed to divert the people from an earlier choice.

CHAPTER VIII

GREAT NATIONAL HEROES

AMONG the mythical heroes of China none are more popular than those who were immortalized by Ch'ü Yüan, 332–295 B.C., in his poem "Falling into Trouble" (*Li Sao*).

FIG. 22. TA SSŬ MING

Ch'ü Yüan rose to high office in his native state of Ch'u, but was impeached on trivial grounds and expressed his disappointment in this poem. He retired to a quiet life, and finally committed suicide by jumping into a river on the

fifth day of the fifth moon. In memory of him the people of his district offered sacrifices to him annually on this date and the custom gradually spread until it was transformed into the Fifth Moon Feast, or, as it is often called, the Dragon Festival. The most interesting part of "Falling into Trouble" is the "Nine Songs" in which eleven heroes are

Fig. 23. Hsiao Ssŭ Ming

celebrated. These eleven are really only nine, for Ssŭ Ming is divided into two persons, senior and junior, and under Hsiang Chün the two daughters of Yao, Hsiang Fu-jên, are treated each under a separate heading. If these four headings are combined into two as is usual in literary references, the "Nine Songs" in reality are connected with nine heroes. These were all heroes originally of the State of Ch'u, which is the modern Hupeh (and part of Hunan), but have become national by the

Fig. 24. Tung Huang T'ai I

popularity of this poem. These heroes have not only been made famous in poetry; they have also been painted by famous artists. The "Nine Songs" painted by Li Kung-lin of the Sung dynasty is in the Government Museum at Peking, and is one of "The Four Beautiful Objects" (*ssŭ mei chü*) of the Emperor Ch'ien Lung. The illustrations of these heroes are

Fig. 25. Yün Chung Chün

taken from Li's painting. The following is a short description of each of the nine heroes:

(1) Tung Huang T'ai I was worshipped in the eastern part of Ch'u as the Eastern Emperor.

(2) Yün Chung Chün is the god of the clouds.

(3) Hsiang Chün is the god of the waterways of Hsiang (modern Hunan).

(a) Hsiang Fu-jên, the two daughters of Emperor Yao, the older being named Wo Huang and the younger Nü Ying.

They became the Empress and Consort of the Emperor Shun. Their graves are reputed to be at Hsiang Shan, an island in the Tung-t'ing lake of Hunan. The Emperor Shih Huang of the Ch'in dynasty is said to have been driven by a strong wind on the island while attempting to cross the lake. He became very angry and ordered all the trees and shrubs on the island to

Fig. 26. Hsiang Chün

be destroyed, thus turning the green hillsides to a dull brown (*chê ch'i shan*).

(4) Ssŭ Ming is the arbiter of life and death, the assistant of High Heaven in controlling human events, the protector of virtue and enemy of evil. In this elegy Ssŭ Ming is divided into two beings, one senior and one junior, thus giving rise to the wrong interpretation that the two stellar deities Shang T'ai and Wên Ch'ang are referred to. The division into senior and junior arbiters is probably a poetic licence, in the same way as

Hsiang Chün is separated from Hsiang Fu-jên in this elegy, though they are usually joined together under the one term Hsiang Chün.

(5) Tung Chün is the god of the sun rising in the East.

(6) Ho Po is god of the Yellow River, according to the statement of Chuang Tzŭ. He has the form of a man. This name seems interchangeable with that of the god of the waters,

Fig. 27. Hsiang Fu-jên

Shui Shên, of the god of the fishes, Yü Po, and of two other gods of the waters called Fêng I and Shui I. The poem under this heading in these "Nine Songs" refers to a journey made by Ho Po in company with a maiden who fell into the water and was rescued by him and taken to the "fish-scale house" (*yü lin wu*).

(7) Shan Kuei is a demon of the mountains. Giles, in his *Chinese Literature* has translated this poem, the first part of

which describes the demon as follows: "Methinks there is a genius of the hills, clad in wistaria, girdled with ivy, with smiling lips of witching mien, riding on the red pard, wild cats galloping in the rear, reclining in a chariot, with banners of cassia, cloaked with the orchid, girt with azalea, culling the perfume of sweet flowers to leave behind a memory in the heart."

Fig. 28. Tung Chün

(8) Kuo Shang, the patriot who died for his country. This patriot, according to the poem, faced a body of enemies "as thick as the dark clouds."

(9) Li Hun, the ceremonialist, is worshipped on account of his perseverance in the correct observation of ceremony even at the cost of his own life.

These nine heroes have been celebrated by many poets since the time of Ch'ü Yüan, and the poetical phrases used in de-

scribing them have been reproduced and reconstructed in numberless poems. To literary men they are national heroes, but they have never become popular among the common people. They are all mythical characters.

In contrast to these, three historical characters must be mentioned whose lives contributed in large measure to the belief

Fig. 29. Ho Po

in mystery and magic, although there are few myths told concerning these men themselves. The first of the three is Chang Liang. At the close of the short-lived Ch'in dynasty, 209 B.C., two military leaders, Liu Pang and Hsiang Chi, contended for the mastery, and for a long time the latter was uniformly victorious. Finally the Kuang Wu terms of peace were negotiated by which the father and wife of Liu Pang were restored to him; but no sooner had they returned than Liu Pang proceeded to break the treaty and again to attack Hsiang Chi, whom he

shortly after defeated. Liu Pang thereupon proclaimed himself Emperor of the Han dynasty which passed into history with many achievements to its credit. Out of these troublous times emerged the strange person, Chang Liang. He came first into prominence by his attempt to assassinate Shih Huang, the great Ch'in Emperor, at Po Lang Sha, which is Yang-wu Hsien in Honan Province. After this futile attempt he retired

Fig. 30. Shan Kuei

to a hiding place in Kiang-su Province. He joined the service of Liu Pang and it was on his advice that the Kuang Wu peace-terms were broken. When Liu Pang became Emperor he raised Chang Liang to the rank of Marquis, declaring that his success had been mainly due to the wise counsels that had been given by Chang. The Emperor further honoured Chang by making him one of the "Three Heroes" (San Chieh). After these honours had been conferred upon him, Chang renounced

the world "to follow the example of Ch'ih Sung Tzŭ" who, according to the *Lieh Hsien Chuan*, was the arbiter of rain in the period of the legendary Shên Nung. He devoted himself to a study of the doctrines of Huang Ti and Lao Tzŭ, abstained from food and sought for immortality. It was chiefly due to his example that his descendant of the eighth generation, Chang Tao-ling, devoted himself to the mysteries of alchemy.

Fig. 31. Kuo Shang

Out of the stirring events at the close of the Han dynasty, as a result of which the country was divided into the Three Kingdoms (San Kuo) of Shu, Wei and Wu, emerges Kuan Yü who later became the god of war. These events are described with further details in Chapter XIV. Kuan Yü was the sworn brother of Liu Pei and followed him during his turbulent career. He was given charge of Hsia-p'i (the modern Hsü

Chow, in Kiangsi Province) but during the defeat which Liu Pei suffered at the hands of Ts'ao Ts'ao, he was captured. Ts'ao Ts'ao treated Kuan Yü with great consideration. This kindly treatment led Kuan Yü to assist Ts'ao Ts'ao when the latter was attacked by Yüan Shao, and with his own hands he slew Yen Liang who was one of Yüan Shao's generals. After this exhibition of his gratitude he sent a respectful letter to Ts'ao Ts'ao resigning his position and again joined the standard of his sworn brother, Liu Pei. He assisted Liu Pei in his campaigns in Central China, and was appointed to the charge of Hsiang Yang and Ching Chow in modern Hupeh Province, where he acquired a great reputation for the benevolence of his rule. In the attack made by Sun Ch'üan, founder of the Kingdom of Wu, Kuan Yü was slain. The Emperor Hui Tsung, 1100–1126 A.D., of the Sung dynasty, ennobled Kuan Yü as the Duke of Ch'ung Hui, and his successor, Ch'in Tsung, raised him to the rank of a Prince during the days when the Sungs were fleeing from K'ai-fêng to Hangchow. The Emperor Wan Li, 1572–1620 A.D., of the Ming dynasty, deified Kuan Yü, conferring upon him the title of "the patriotic assistant of Heaven and protector of his country" (Hsieh t'ien hu kuo chung i ta ti). During the reign of Ch'ien Lung, 1736–1796 A.D., of the Manchu dynasty, this title was abbreviated, but Kuan Yü was further honoured by being made the protector of the dynasty. In 1914 the Republic ordered that sacrifices should be offered to him in military temples along with Yo Fei.

Fig. 32. Kuan Yü, God of War

During the troublous times that befell the Emperor Hsüan Tsung, 713–756 A.D., of the T'ang dynasty, one of the greatest of China's long list of eminent generals, Kuo Tzŭ-i, came into prominence. The corruption of the court which centred around the Empress Yang Kuei-fei resulted in the rebellion of An Lu-shan who for a time established himself as the Emperor Hsiung Wu of the Yen dynasty (in the modern Chihli Province). Through brilliant campaigns against the rebel, Kuo Tzŭ-i succeeded in recovering all the territory which had been lost. He fought against the Targuts and the Turfans. For more than twenty years the supreme military power was in his hands and he exercised it with entire loyalty to the dissolute Emperor. He used no favouritism in the selection of his subordinates, and did not allow his troops to molest the people. The Emperor gave his daughter in marriage to his son. He served during the reigns of these Emperors of the T'ang dynasty, by each of whom he was equally honoured and trusted. He died in 781 A.D. at the age of eighty-five. He is said to have been more than seven feet in height and to have had, therefore, a commanding presence. He was ennobled as the Prince of Fên-yang in 763 by the Emperor Tai Tsung and was given the title of "Imperial Father" (Shang Fu) by the Emperor Tê Tsung. His posthumous title was "Patriotic Militarist" (Chung Wu). In modern times he is worshipped in many places as the god of riches. According to the *Shên Hsien T'ung Chien* the origin of this worship was in a visit paid to

Fig. 33. Kuo Tzŭ-i

Kuo Tzŭi by "The Weaving Damsel" (Chih Nü), who appeared to him as he was about to retire on the night of the seventh day of the seventh moon and said: "You are the god of riches and of longevity. All kinds of riches and honours attend you."

Another great patriot was Yo Fei, 1103–1141 A.D. He rose at the time when the Sung Emperors were being harassed on the northern boundaries by the Nü-chên Tartars. The Tartars became so powerful that finally the Sungs were obliged to conclude with them a humiliating peace, by the terms of which the northern Provinces were ceded to them and they established the Chin dynasty which reigned 1115–1234 A.D. Yo Fei was a faithful and loyal officer of the Sungs and finally lost his life on their behalf, being imprisoned and murdered by the treacherous Ch'in Kuei. After death he was ennobled as a Prince and his tomb on the banks of the Western Lake at Hangchow is held in high honour. Since 1914 his name has been linked with that of Kuan Yü in military temples, and sacrifices are offered to his memory throughout the whole country.

These are only a few of the great heroes of China. Others of equal interest historically might have been chosen, but those that have been mentioned have been selected on account of their prominence either in literature or popular tradition.

CHAPTER IX

THE ANIMAL AND VEGETABLE WORLDS

ACCORDING to the *Li Ki* there are four benevolent or spiritual animals (*ssŭ ling*). There are the unicorn (*ch'i-lin*), the phoenix (*fêng-huang*), the tortoise (*kuei*), and the dragon (*lung*). The unicorn is at the head of all quadrupeds, the phoenix of all birds, the tortoise of all molluscs, and the dragon of all scaly animals. There are other animals which enter into the myths of China, such as the crane, the fox, the tiger, but these four spiritual ones are of greatest importance.

The unicorn is said to have the body of a deer, the tail of an ox, and the hoofs of a horse. It has one soft horn growing out of the centre of the head. It is five-coloured on its back and yellow on its belly. It eats no living vegetation and never walks on green grass. It has a good disposition toward other animals. It is said to appear at the birth of good sovereigns or of sages. Any injury inflicted upon it is a presage of coming disasters. Its earliest appearance was in the garden of the Yellow Emperor, 2697 B.C. Later two unicorns took up their abode in P'ing-yang, the capital city of the Emperor Yao. Still later one appeared to the mother of Confucius before his birth, whereupon she vomited up a jade tablet on which was an inscription in praise of the future sage. Just before the death of Confucius a charioteer injured a unicorn, thus foretelling the imminence of his death. The male is called *ch'i* and the female, *lin*, the combination of the two characters being used as a generic term.

The phoenix is a mysterious but most beautiful bird. Its plumage is a blending of the five colours, and its call is a sweet

harmony of the five notes. It had its origin in the sun and represents the active principle, Yang, or nature; or according to another account it was created in the land of the sages. It bathes only in the purest of water which flows from the K'un-lun Mountains, and it passes the night in the cave of Tan. It can raise its beautiful tail to the height of six feet. Wherever

Fig. 34. The Phoenix

it goes all the other three hundred and sixty varieties of birds assemble to pay it homage. Like the unicorn it is said to have appeared at the time of Huang Ti, and also during the reign of the Emperors Shao Hao and Yao, 2597–2514 B.C. Its appearance is an omen of prosperity, and when it goes away the country is visited with calamities. There are many accounts of its appearance to fortunate monarchs, the last of these being at the grave of the father of Hung Wu, founder of the Ming dy-

nasty, 1368–99 A.D., at Fêng-yang in the Province of Anhui. It was considered a favourable sign for this monarch that the name of his birthplace contained the character *fêng*, one of the two characters which make the name of the phoenix.

The tortoise was associated with divination from the dawn of Chinese history. Its carapace was heated in a strong fire and from the resultant lines or crackles the fates were foretold. This custom was already in vogue in the time of the Yellow Emperor, Huang Ti. The Great Emperor Yü (Ta Yü) saw a tortoise come up out of the Lo River and on its carapace were prophetic ideographs, as already narrated. There are frequent references to the tortoise in the "Book of Rites" (*Li Ki*) and other classical writings. It has been honoured continuously from antiquity down to our present times. Doré mentions an Imperial Edict issued to the late Li Hung-chang, ordering him to offer a sacrifice of thanksgiving to the tortoise for its protection of the dykes of the Yellow River. In ancient times a large tortoise (*yüan kuei*) was considered a symbol of the control of the Empire in the same manner as the ownership of the Nine Tripods. It has been joined in literature with the crane as an emblem of longevity. It has also had another symbolic meaning, i.e. of the victory of right. In the Kuei Shê painting there is a death struggle between a tortoise and a snake in which the tortoise is victor. In this painting the tortoise is the symbol of the power of righteousness, and the snake of the power of evil. On account of its propitious nature it is used as a pedestal (*kuei-fu*) on which tablets are placed. The earliest tablet of this sort of which there is a record known to me, was created during the reign of Ch'un Hua, 990–995 A.D., of the Sung dynasty, and on it were inscribed passages from the "Classic of Filial Piety" (*Hsiao King*). Marvellous powers are ascribed to the tortoise. In the "Water Classic" (*Shui King*), it is said that when the tortoise is a thousand years old it can converse with men. In another book it is narrated that during the life of Sun Ch'üan,

181–252 A.D., who became the first Emperor of the Wu dynasty there was a man living at Yung K'ang in the prefecture of Chin-hua, in Chehkiang Province, who caught a large tortoise during his wanderings over the hills. As he was carrying it home he was overtaken by darkness and sought refuge in a boat which was tied to a mulberry tree on the bank of a canal. He was startled during the night by hearing the tree speak to the tortoise and say: "Tortoise, you must surely die!" To this the tortoise replied: "This is on account of my having gone out on an unlucky day." The tortoise also uttered prophecies concerning the destiny of the newly-founded Wu dynasty, which were afterwards found to be correct. The name of the tortoise is taken in vain when it is used as a term of vilification. No worse term of abuse can be employed than to call another man a tortoise. The generally accepted explanation of this use of the term is that the outcast class (*lo hu*), who had no legal status, was obliged during the T'ang dynasty to wear a strip of green cloth tied around the head. The degenerate males of this outcast class lived from the earnings of the prostitution of their wives and daughters. This was the very lowest depth of immorality. As the head of the tortoise is green, it became a symbol of the green-headed outcasts; and to call a person a tortoise originally meant to put him in the vilest class of human beings, and also to name him as a bastard. This abuse of a word which generally has an honourable meaning is similar to the use in Western countries of the name of the Deity in swearing. In the account of the rites of divination there is a further discussion of the tortoise.

The last of the four spiritual animals is the dragon, though from the viewpoint of antiquity of origin it should be first in this class. It was a dragon-horse which brought the Eight Diagrams to Fu Hsi in 2852 B.C., and a pair of dragons were seen in the river by the Yellow Emperor. Dragons appeared at opportune times when prosperity was foretold. The dragon

can render itself visible or invisible at pleasure, and it can also change its appearance in colour and in size. In the spring it mounts to the heavens, and in the autumn it seeks refuge in the water. It is the sign and symbol of Imperial authority. During the late Manchu dynasty it was held in especial honour, and the five-clawed dragon was adopted as a royal patent. Everything used by the Emperor was described in terms of a dragon

Fig. 35. The Dragon, Lung

— dragon-throne, dragon-clothes, dragon-bed, dragon-boat. The descriptions and pictorial representations of the dragon vary in details. When Mr. Hatch was hunting for a design for the coins to be issued by the national mints, he found nearly one hundred different patterns of the dragon. There are, however, certain characteristics common to all — a bearded head with horns, a scaly body, and claws on the feet. The dragon controls the clouds and rain. It appears in the black clouds

which precede a thunder storm, and from the different shapes which these clouds assume have arisen the various forms of the dragon. A large horse or a very fast one is called a dragon or sometimes a dragon-in-flight (*lung fei*). This term is in frequent use on the signboards of livery stables, and, in recent years, of public garages. The dragon is always, in short, an omen of good fortune.

In addition to these four animals, there are others which have a large place in early myths. The tiger (*hu*), was

Fig. 36. The Fox

mounted by Chang Tao-ling when he ascended to Heaven, according to some accounts; others represent him as mounting a dragon. Lao Tzŭ made his ascent on a cow. The tiger is often painted on portals where it acts as guardian. It is reputed to live to a great old age. The fox (*hu li*), is the symbol of cunning, and associates with fairies. The monkey (*hou*), has control of witches and hobgoblins. The rabbit (*t'u*), is said to live in the moon where it pounds out the drugs from which the elixir of life is made. The *Shan Hai King* mentions many curious animals, such as the heavenly dog (*t'ien kou*), which has a white head and the general appearance of a fox; also

a water-horse (*shui ma*), with striped back and the tail of an ox. There are four other animals with names which have sounds similar to the symbolic meaning with which they are connected. An example of this imitative use of words is the word for lion which is *shih*. As this is also the sound of the word which means teacher, a lion is the suggestive symbol for a teacher. The sound of the character which means deer is *lu;* it also is that of the character meaning promotion, and thus a deer symbolizes promotion. The word for a bat, *fu,* has the same sound as the word for happiness; an eagle, *yin,* as that for the answer to prayer; and each suggests its appropriate meaning when used pictorially. The crane, *hsien ho,* is a symbol of longevity, and the rooster a guardian against evil influences. Tsêng Ts'an, a disciple of Confucius, spared the life of a wounded crane which flew away and later returned with its mate, each of them carrying in its mouth a pearl. These were presented to Tsêng Ts'an as a reward for his kindness. Though there are few ancient myths connected with any of these inferior animals which are spoken of in this paragraph, they appear in the fairy-tales which are narrated later in this volume, and it is well to be familiar with their symbolic meaning. They are the creations chiefly of the scholars of the T'ang and Sung dynasties, who used the marvellous tales connected with these animals as a means of impressing the common people with the extraordinary quality of the Taoist doctrine, in the same way as the Buddhist propagandists gained a hearing through accounts of the miraculous powers of their deities.

In the vegetable kingdom several trees are especially honoured on account of their supposed magical influence. The peach-tree is a symbol of longevity. It is said that one of these trees (*p'an t'ao*) grew near the palace of Hsi Wang Mu and that its fruit ripened only once in three thousand years. This fairy mother bestowed the fruit upon the mortals whom

she favoured, such as Mu Wang and Wu Ti. Mingled with ashes of the mulberry-tree it could cure disease and confer immortality. According to the *Fêng Su T'ung*, in ancient times the two brothers Shu Yü (or Shên Shu) and Yü Lei had great power over evil spirits. They hung an amulet on a peach-tree which would frighten all demons. They could also bind evil spirits with reeds and throw them to tigers for food. It is in memory of these two men, who are called "peach men" (T'ao Jên), that reed grass is hung over the door at New Year time and a tiger painted on the door in order to ward off evil influences. The *prunus* or plum-tree (*mei*), is also an emblem of longevity. Lao Tzŭ is said to have been born under a plum-tree. Both the pine (*sung*) and the bamboo (*chu*) are emblems of longevity. The willow is reputed, like reed grass, to be able to ward off evil influences, and is also hung over the door for this purpose. Several shrubs and plants are also used as symbols. The pomegranate (*shih liu*), and the lotus (*lien hua*), on account of the large number of seeds which their fruit contains, are symbolic of offspring, as is also the date-tree, which is used on account of its name, *tsao tzŭ*. The two characters for date have the same sound as two other characters with the meaning of "bringing offspring into the world." The symbolic meaning attached to these trees and shrubs has been given to them since the rise of Taoism as an organized religion in the T'ang dynasty, and although they are now commonly used with the symbolic meanings just mentioned, there are no ancient myths attached to them. Their symbolism is of comparatively modern origin.

According to the *Pên Ts'ao Kang Mu* there are many hundreds of medicinal herbs in China, and from their ability to use them for curative purposes, several characters famous in Chinese lore have arisen. The most popular of these is Yo Wang, the god of medicines. One of the accounts of his life says that he was a hermit who lived during the reign of Hsüan Ti,

827–781 B.C., and that he was a pupil of Ch'iu Chên-jên. He continually wandered about, and one of his most famous encounters was that with Sun Ssŭ-miao who died in 682 A.D. Sun was a native of Shensi and was a precocious child who studied the doctrines of Lao Tzŭ while still very young. One day Sun saw a shepherd who was beating a serpent. He took off his own clothes and gave them to the shepherd as a price for allowing it to go free. A few days later, while he was wandering in the fields, he saw a horseman dressed in white approaching him. The man dismounted and saluted Sun saying: "My father has ordered me to come to you with the request that you will visit him and receive his thanks." He asked Sun to mount his horse, and soon they were in a wonderful city at the gate of a palace. When Sun entered he was met by a nobleman who greeted him with profuse thanks. Shortly after a young woman brought in a child dressed in blue, and said to Sun: "This child of mine went out to play and a shepherd beat him frightfully. You gave your garments as a price for his liberty, and I desire to thank you." This child was the serpent whom Sun had saved a few days before. Sun found that his host was Ching Yang and that the beautiful house was the "Palace of Waters" (Shui Kung). After this incident Sun returned to his quiet house in the mountains where he spent his time in preparing elixirs of immortality and performing miracles. One concoction would give immunity from pestilence if drunk on New Year's Day. Sun is the reputed author of several books on medical subjects. There is another account of the origin of Yo Wang. When Han Ch'i, 1008–1075 A.D., the great statesman who opposed the agrarian theories of Wang An-shih, was six or seven years of age he was very ill. He suddenly cried out: "There is a Taoist leading a dog who will cure me." Thereupon he broke out in a violent perspiration and was cured. According to the *Lieh Hsien Chuan,* the person who cured him was Chang

Shan-chün, a native of Peking during the reign of the Empress Wu Hou of the T'ang dynasty, 684–705 A.D. He practised the Taoist magical arts and always led around a black dog which was called "Black Dragon" (Wu-lung). According to this account it is Chang who is popularly spoken of as "King

FIG. 37. HUA T'O, THE GREAT PHYSICIAN

of Medicines" (Yo Wang). The person who is generally credited with having become Yo Wang is Hua T'o, who died in 220 A.D., the physician of Ts'ao Ts'ao. During his life-time he was able to perform many wonderful cures for internal diseases and also many surgical operations. His supernatural power is now besought by worshippers at his shrine.

CHAPTER X

SUPERNATURAL BEINGS

THERE are three grades of supernatural beings. The highest is composed of "The Holy" (Shêng). These are men of extraordinary ability and perfect virtue. The second rank is that of "The Perfect" (Chên Jên). These are persons who have perfected their knowledge of the Way, or Tao. Their bodies are ethereal, and they are able to fly through the air on the wings of the wind. They pass on the clouds from one world to another and live in the stars. They are superior to all natural laws and are rulers over the Immortals. The third class is "The Immortals" (Hsien, or Hsien Jên). These are the ascetics with old bodies and eternally young spirits. They enjoy perfect health, free from disease and death, and are fortunate possessors of all kinds of happiness. It is probable that these three grades of supernatural beings are taken from the earlier classical allusion to the three grades of the "Worthy, the Holy and the Heavenly" (Hsien, Shêng, T'ien).

FIG. 38. THE TAOIST TRINITY
T'IEN PAO, LING PAO, SHÊN PAO

At the head of the Holy beings are "The Three Purities" (San Ch'ing) who compose the Taoist Trinity. This Trinity is not an imitation of the Buddhist Trinity, but was probably also taken from classical tradition. The *Tso Chuan* refers to "The Three Venerable Ones" (San Lao, i.e. Kung Lao, Shang Lao, Lung Lao). The *Li Ki* mentions "The Three Officials"

FIG. 39. YÜAN SHIH T'IEN TSUN

(San Kuan); the *Shu King* speaks of "The Three Notables" (San Kung, i.e. T'ai-shih, T'ai-fu, T'ai-pao); and there was also the tradition of "The Three Emperors" (San Huang). "The Three Purities" are also frequently interpreted as "The Three Heavens," viz., Yü ("jade"), Shang ("superior"), and T'ai ("highest"). In the Taoist pantheon the "Three Purities" are (1) Yüan Shih T'ien Tsun, the "Eternal," popularly known as T'ien Pao, (2) Tao Chün, chief of all supernatural beings, who is popularly known as Ling Pao, and (3)

Lao Tzŭ, who in this connection is popularly spoken of as Shên Pao. The first of these is sovereign of the "Jade Heaven" (Yü Ch'ing) the second is sovereign of the "Superior Heaven" (Shang Ch'ing), and the third is sovereign of the "Highest Heaven" (T'ai Ch'ing). In enumerations of this Taoist Trinity the place of the first Divinity, Yüan Shih,

Fig. 40. Tao Chün

is frequently taken by the Jade Emperor, Yü Huang. With the San Ch'ing are associated "The Four Guardians" (Ssŭ Wei), otherwise known as "The Four Heavenly Kings" (Ssŭ T'ien Wang). Though this Trinity of "Three Purities" was an invention of the scholars of the T'ang dynasty, it was not until the Yüan dynasty that the myth assumed its present form.

According to the *Shên Hsien T'ung Chien*, the first of the Trinity, Yüan Shih, was a son of the "Great Creator" (P'an Ku). After the work of creation was completed, P'an Ku de-

sired to see what he had done. His spirit transported itself on the wings of the wind to Fu Yü Tai where he met "The Holy Woman" (T'ai Yüan), "The Great Original." She was a virgin who had attained the age of eighty years and lived as a recluse on the mountain of Ch'o Wo. She subsisted solely on air and clouds, and in her own person combined both the active and passive powers of nature. P'an Ku was charmed with her purity and made an occasion to enter her body in the form of a pure ray of light. The woman became pregnant and remained in this condition for twelve years, when she gave birth to Yüan Shih, who was able to walk and talk from the time he was born. A cloud of five colours surrounded his body. The deity Chên Wu is a reincarnation of Yüan Shih. He is the ruler of the abode of darkness, and his full title is Hsüan T'ien Shang Ti. He is also called "god of the North Pole" (Pei-chi Chên Chün). While he does not take the place of Yüan Shih in the Trinity, he is given a shrine to himself in large Taoist temples. The second person of the Trinity is said to have been a man who fought for the tyrant Chou Hsin, the last sovereign of the Shang dynasty. He is represented as wearing a red garment richly brocaded, and riding a one-horned monster, *k'uei niu*. It is recorded in

FIG. 41. CHÊN WU

the *Fêng Shên Yen I* that he was succoured by Lao Tzŭ in his unsuccessful warfare, and that he devoted the rest of his life to study and meditation. The third person of the Trinity is the philosopher Lao Tzŭ, whose ethical teachings are entirely overlooked in the accounts of supernatural powers which were conferred upon him by the last Emperors of the Sung dynasty, as well as by all the Emperors of the Yüan dynasty. Among these tales of Lao Tzŭ the most popular is that of his journey to the west mounted on a white donkey.

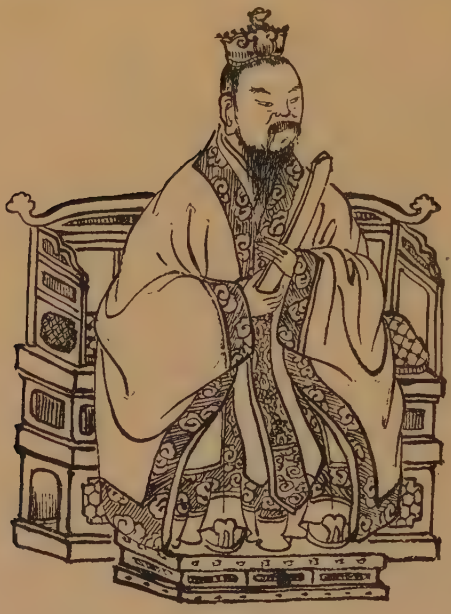


Fig. 42. Wên Ch'ang, God of Literature

In a class by himself, inferior to the Trinity but with great prestige, is Wên Ch'ang, the god of literature, who is supposed to reside in the Great Bear constellation. There are many differing accounts of his earthly life, but the most usually accepted is that he was one Chang Ya-tzŭ who lived during the Chin dynasty in the third or fourth century A.D. The Emperor Hsüan Tsung, 713–756 A.D., conferred upon him the retrospective title of President of the Board of Rites. During the reign of Chên Tsung, 997–1022 A.D., of the Sung dynasty, Wên Ch'ang appeared to the general Lei Yu-chung, who had been appointed to suppress a rebellion, and called himself the " Deity of Tzŭ-t'ung " (Tzŭ-t'ung Shên). This name was taken from the tradition that Chang Ya-tzŭ lived in the Tzŭ-t'ung district of the Province of Szechuan. During the Yüan

and Ming dynasties the place of Wên Ch'ang as the god of literature became solidly established. He has a separate shrine in large Taoist temples, and in many places separate temples are built in his honour. In front of his image is a black horse, saddled and bridled, attended by two servants who are called T'ien-lung ("the celestial deaf one"), and Ti-ya ("the earthly mute"). The explanation of the names of these two attendants is that there are great secrets in literature which no one can penetrate even if he be gifted with the greatest intelligence. In its deepest meanings literature is deaf to appeals for explanation and is dumb in its attempts to make men understand.

The term "Perfect Ones" (Chên Jên) is taken from the philosopher Chuang Tzŭ (third century B.C.), who speaks of Kuan Yin and Lao Tan as "Very Great Perfect Beings" (Po Ta Chên Jên). The same philosopher gives a definition of the word "perfect" (*chên*) as meaning "thoroughly sincere," (*ching ch'ên chih chih*). During the flourishing periods of Taoism several individuals have come to the high state of perfection. The most notable of these "Perfect Ones" are Sun, whose birthday is celebrated on the third day of the first moon; Liu, born on the first day of the second moon; Tu, who ascended to Heaven on the twenty-sixth day of the third moon; the twins Lang, whose birthday was the twenty-sixth day of the sixth moon, and Hsü Hsün, 240–374 A.D., of whom the following incidents are related. He was appointed magistrate of Hsüan-yang in Szechuan Province, but did not retain his office for any length of time. He preferred to resume his studies of occult subjects to which he had devoted his youth. Returning to his home at Hung-chow (modern Nanch'ang) in Kiangsi Province, he retired to the mountains. Here he perfected himself in the occult arts as taught by Wu Mêng, by means of which he was able to do much good to the people of the neighbourhood. He slew dragons and caused water to gush from a rock. At the

age of one hundred and thirty-four, he gathered his family of forty-two souls together and with them all was translated to Heaven. He is known as Hsü Chên-jên.

"The Immortals" (Hsien) are the most interesting of the three classes of spiritual beings. Two different Chinese characters are used for the word "Hsien," one with the meaning of "a mountain-man" and the other with the meaning of "a frolicking capering being." These Immortals or Fairies are primarily persons who retire to the mountains for study and meditation. The ideograph Hsien, meaning "mountain-man," is not found in any books written previous to the Han dynasty, and it is probable that it was invented during the reign of the Emperor Shih Huang of the Ch'in dynasty who was a devoted patron of the magical arts. The Immortals have the appearance of human beings and wear ordinary clothes. They live to a good old age, and when they die their material body is scattered and the soul rises into the immortal ether. Other accounts of them say that their bodies never grow old, and that after a thousand years they have still the appearance of youth. They have fixed abodes in the known universe, but are able to move about from place to place at pleasure.

There are two official abodes of the Fairies. The one for male Fairies is called Tung-hua. This is under the control of Tung Wang. His disciples are called "Gentlemen of the Wood" (Mu Kung). The fairyland for females is Hsi-hua, and it is under the control of Hsi Wang Mu. Other places of residence are spoken of as the "Nine Palaces" (Chiu Kung), or as the "Mountains of the Immortals," (Hsien Shan), or as the "Territory of the Immortals," (Hsien Ching), where everything is obscure and quiet, and where there is no disturbance by the surrounding earth or air, or as Tung Fu. Another abode is stated to be Chiu I, a mountain which, according to the "Water Classic," has nine peaks, the second of which is Hsien T'an, "The Altar of the Fairies." The most

delightful abode of the Immortals is, however, "The Three Isles of the Blest" (San Hsien Shan). These three "Island Mountains" are P'êng-lai, Fang-chang and Ying-chou. These islands were supposed to be in the Eastern Sea, and it was to them that the Emperor Shih Huang of the Ch'in dynasty, on the advice of An-ch'i, sent a sea-expedition to secure

Fig. 43. Tung Wang Kung and Hsi Wang Mu

from them the plant of immortality. The expedition was led by Hsü Shih and Lu Shêng. It is said that the Emperor sent in his ships three thousand youths and maidens, together with all manner of seed grain and skilful artisans. The ships were all lost in a fierce storm. These Isles are frequently spoken of as part of the "Happy Land" (Fu-ti). The "Huai-nan Wang" song tells of the abode of the King of Huai-nan in these Isles of the Blest, where he lived as a

companion of the Eight Immortals. This is a ballad of great popularity.

There are two rulers among the Immortals. The first of these is the Fairy Queen, Hsi Wang Mu, who reigns over all female genii, and with her is associated Tung Wang Kung, who is the ruler of all male genii. Tung Wang Kung was invented as a Prince-consort for the Fairy Queen. He is known also as Mu Kung. His heavenly palace has the blue clouds for its walls. There is very little popular interest in this Immortal, and he is almost entirely eclipsed by his associate Hsi Wang Mu, who is the most fascinating personage in Chinese mythology. She is mentioned in history as connected with the visit of Mu Wang. The visits of Mu Wang, or as he is generally called, King Mu, fifth sovereign of the Chow dynasty, who died in 946 B.C., to various places north-west of ancient China, are recorded in the "Life of King Mu" (*Mu T'ien Tzŭ Chuan*). On his journeys his chariot was drawn by eight wonderful horses. According to the "Bamboo Books" his journey was completed in one year, but his "Life" states that it occupied several years. The most noted of his visits was that to Hsi Wang Mu in the K'un-lun Mountain. Hsi Wang Mu may have been originally the local name of a place for which three simple Chinese ideographs were used to represent the sound, and the name of the locality may have been likewise the name of its chieftain. There is nothing in the "Life" to indicate the sex of this individual, but as the third of the characters, Mu, used in the transliteration of the name Hsi Wang Mu, has the meaning of "Mother," it was seized upon by later writers as the name of a woman, and she has come to be the Fairy Mother around whom countless tales are centred. The "Life" records that when King Mu visited Hsi Wang Mu, he carried in his hands the jade disks which were the emblem of his high office, and that he gave valuable presents, which were obediently accepted. He also gave a banquet to Hsi

Wang Mu at Yao Ch'ih or "Lake of Gems," as the two ideographs mean which were selected as the transliteration of the name of this place. Honorific stanzas were composed by host and guest on this occasion. After King Mu had gone, Hsi Wang Mu wrote another poem professing allegiance to him and hoping for his speedy return. This "Life" was probably written during the time of the Warring States in the second or third century A.D. and is an enlargement of the reference by Lieh Tzŭ to the ceremonial visit of King Mu to Hsi Wang Mu in a chariot drawn by eight horses. After the rise of Taoism as a religion in the T'ang dynasty, Hsi Wang Mu was selected as one of its leading personages and the original tale as given in the "Life" was expanded to large proportions.

The "Record of the Ten Departments" (*Shih Chou Chi*) narrates that in the Eastern Sea there was a hill called Tu Su. On this hill was a large orchard several hundred miles in extent, where the flat peach (*p'an t'ao*), was grown. During the Han dynasty Tung Chün sacrificed to the pigmies and called Tung-fang So to attend. The pigmies resented this appeal to Tung-fang and said: "Hsi Wang Mu cultivates peach-trees which bear fruit only once in three thousand years. The youth whom you have called to attend cannot be compared in ability to this." It is narrated that Hsi Wang Mu gave four peaches to Wu Ti of the Han dynasty. These peaches had a particularly sweet flavour. After receiving them the Emperor wished to plant the seeds, but the Fairy Mother replied that these peach-trees only bore once in three thousand years and that the soil of China was not fertile enough to grow them. It is also narrated that during the reign of Hung Wu, first Emperor of the Ming dynasty, a peach stone was found in the treasure house of the former Yüan dynasty, which was five inches in length and more than four inches wide. On this peach stone were engraved ten ideographs which stated that this stone had been given to the Emperor Wu Ti of the Han

dynasty by Hsi Wang Mu. At the present time large flat peaches, which are also called *p'an t'ao*, are grown in Chehkiang Province. They have a delicious flavour. It was customary during the last Manchu dynasty to send baskets of these every season to the Peking Palace.

Fig. 44. Four of the Eight Immortals
Lan Ts'ai-ho, Li T'ieh-kuai, Lü Tung-pin, Chung-li Ch'üan

Among the Immortals the most famous is the group known as the Eight Immortals. The Chinese name for these is Pa Hsien. The number of them, eight, is probably copied from the eight officers of state during the reign of Wu Ti of the Chin dynasty, 265–290 A.D., who were known as the "Eight Gentlemen" (Pa Kung). According to the *Hsiao Hsüeh* ("Instruction of Youth"), written by Chu Hsi in the eleventh century A.D., there were also during the Sung dynasty eight

gentlemen who were known as Pa Kung on account of their scholarship. As the Eight Immortals are not mentioned in Chinese books before the Yüan dynasty, it is probable that the term was chosen after the model either of these eight officers of state or of these eight scholars.

There are several differing lists of the Eight Immortals, but the most commonly accepted one is that which is here followed:

Fig. 45. Li T'ieh-kuai

(1) Li T'ieh-kuai was originally a man of good stature and fine appearance. From early youth he devoted himself to an ascetic life, living in the mountains for more than forty years. He sat on a reed mat and often forgot to eat or sleep. Being of the same surname, Li, as Lao Tzŭ, he besought the Great Master to descend to earth in order to teach him the mysteries of life. From time to time Lao Tzŭ appeared to Li and

taught him the vanity of all earthly things. Sometimes Lao Tzŭ also summoned Li to interviews in his heavenly abode. It was when Li was on one of these trips with Lao Tzŭ to the countries of Hsi-yü that he left his material body in charge of his disciple, Lang Ling, with instructions to cremate it if he did not return within seven days. On the sixth day the disciple

Fig. 46. Chung-li Ch'üan

was called home to visit his sick mother and decided to cremate Li's perishable physical body. According to his original plan Li returned on the seventh day from his celestial journey, only to find that his body had been cremated and that he had no abode. On looking around he found the body of a lame beggar who had just died, and Li took this for his own double or astral body. He procured an iron staff, *t'ieh-kuai*, to support the deformed body which he had adopted as his own, and

from this obtained the name of Li T'ieh-kuai, i.e. "Li of the iron staff." He is accredited with many benevolent deeds, such as bringing to life the body of the mother of the disciple who cremated his original body. In the form of an old man he sold drugs in the market place which could cure any kind of disease, and while there he hung a gourd on the wall of the

Fig. 47. Lü Tung-pin

house. Into this gourd he retired at night, going out the following day to attend to his sales. He preferred to associate with the poor and needy, thus acquiring a reputation for benevolence. The characteristic of this Immortal is the ill-shaped body of a beggar, who carries an iron staff in his hand, and a gourd on his back.

(2) Chung-li Ch'üan is frequently placed as the first of the Eight Immortals, but this premier position is changed by one

of the legends concerning him which states that his conversion to an ascetic life was due to the influence of Li T'ieh-kuai, but it is of minor importance which one of these Immortals is placed first on the list. Chung-li is reputed to have lived in the Han dynasty, and for this reason is frequently spoken of as Han Chung-li, i.e. Chung-li of the Han dynasty. Another legend

Fig. 48. Lü Tung-pin, Chung-li Ch'üan

says that he was a military official in the service of the Duke Hsiao of the Chow dynasty. Doré gives five different accounts of his origin as narrated in books, but as all of them are recognized to be fictitious it matters little which account is followed. All the versions of his life agree that he was one of the searchers for immortality, and that he was a mountain recluse. His characteristics are a bearded face, a fan to which is attached a tassel of horse hair which he carries in one hand, and usually,

though not always, the peach of immortality in his other hand.

(3) Lü Tung-pin, also known as Lü Yen and Lü Tsu, is said to have sprung from a good family and to have passed the official examinations in the highest rank. One account states that he became the magistrate of Tê-hua, which is the present city of Kiu-kiang in Kiangsi. Later he became a recluse on the Stork Peak (Ho-ling) of the Lü Mountains near the present site of Kuling. It was here that he discoursed on the five grades of genii and the three categories of merits. Here also he met the fire-dragon who gave him a magic sword with which he was able to perform many miracles. One account says that he made a journey to Yo-yang as a seller of oil in the hope of making converts to his doctrine. During the year which he spent on this trip he tried to find someone who would be sufficiently unselfish not to demand more than the amount of oil which the price warranted. Finally he found one old woman who did not ask for more than her due. He was so pleased that he went to her house and threw rice into a well, thus turning the water into wine, the sale of which made the old woman wealthy. His characteristics are the magic sword, *chan yao kuai*, which he carries on his back, and a fly-switch of horse-hair which he carries in his hand.

(4) Lan Ts'ai-ho is always represented as a youth bearing a basket of fruits and playing a flute. There has been much dispute as to the sex of this personage, some stating that Lan was a female. In Chinese theatrical performances Lan wears the clothes of a woman and talks with the voice of a man. Lan was fond of singing ballads, and some of these are recorded in the *Sou Shên Chi*. The best known is the one beginning "Ta ta ko, Lan Ts'ai-ho," and ending with comments upon the transitory life of mortals. The characteristic of Lan is a flute held to the lips and played upon by both hands.

These four Immortals are frequently portrayed sitting to-

gether under a pine-tree. Chung-li Ch'üan and Lü Tung-pin are drinking the wine which Li T'ieh-kuai is heating for them on a brazier, while Lan Ts'ai-ho plays for their amusement upon a flute.

(5) Chang Kuo, who is also known as Chang Kuo-lao, is reputed to have been a recluse on the Chung T'iao Mountain in

Fig. 49. Lan Ts'ai-ho

Shansi Province and to have passed back and forth continually between Fên-chow and Chin-chow in the same Province. He himself professed to have been born during the reign of the Emperor Yao. One account of his life says that he was sent for by the two Emperors of the T'ang dynasty, T'ai Tsung and Kao Tsung, but refused to go to the capital to see them. The Empress Wu Hou, 685–704 A.D., again sent for him, but when her messengers arrived he was already dead. After this he was

seen alive, and the Emperor Ming Huang sent for him several times. Later he went to the capital where he entertained the Emperor with many magical performances. Finally during the reign of K'ai Yüan, 713–742 A.D., he was bidden to the palace and offered a high position which he declined. A story is told of him that the Emperor once asked the scholarly recluse

Fig. 50. Chang Kuo

Yeh Fa-shan who Chang Kuo really was, and after having been promised immunity from the consequences of his disclosure, Yeh replied that Chang Kuo was the original vapour. The Emperor was unable to protect Yeh from the consequences of his remark, and Yeh was struck dead. The characteristics of Chang Kuo are that he is represented as riding on a white donkey, usually backwards, and that in his hand he carries a phoenix-feather and sometimes a peach of immortality.

(6) Han Hsiang is reputed to have been a nephew of the illustrious scholar Han Yü, 768–824 A.D., who was a strenuous opponent of all forms of magic. He became a convert of Lü Tung-pin, contrary to the wishes of his uncle, who desired him to carry on classical studies in preparation for the public examinations. The youth said that the object of his studies differed

Fig. 51. Han Hsiang

from that of his uncle and that he wished to be able to produce good wine without the use of any grain and also to be able to cause flowers to blossom instantaneously. When the uncle expressed doubt as to his being able to defy the laws of nature, Han Hsiang put a little earth under a basin, and, upon lifting it, disclosed two flowers, on the leaves of which were written in gold characters a poem of two lines of seven characters each. The poem referred to the clouds blocking the path on the Ch'ing Peak and snow filling the Lan Pass. Han Hsiang re-

fused to explain the meaning of the poem, but his uncle understood it later when he was exiled by the Emperor to Ch'ao-chou in Kuangtung Province. The characteristic of Han Hsiang is a gourd-shaped basket full of the peaches of immortality and held in the two hands. Sometimes he is also represented holding a bouquet of flowers.

FIG. 52. TS'AO KUO-CHIU

(7) Ts'ao Kuo-chiu, according to the *Hai Yü Ch'ung K'ao*, was a younger brother of the Empress of Jên Tsung, 1023–1064 A.D. He was a man of exemplary character who attempted to persuade his dissolute brother to lead a good life. He said to his brother: "You may escape the penalty of the law, but you can never elude the net of Heaven which is invisible but always present." He gave away all his money to the poor and retreated to the mountains where he lived as a recluse. Here

he was visited by Chung-li Ch'üan and Lü Tung-pin with whom he conversed about spiritual matters. In reply to their questions he said that his heart was Heaven, whereupon Chung-li replied: "The heart is Heaven and Heaven is the Way. You now know the origin of matter." After this interview Ts'ao was introduced by the two visitors into the company of the Immortals. In rebuttal of this account of Ts'ao the critic Hu Ying-lin points out that the historical records of the Sung dynasty give full particulars regarding the brothers of this Empress, and that there is no account of any one of them having decided to lead the life of a hermit. The characteristics of Ts'ao are that he is dressed in official robes, wears an official hat and carries in his right hand a tablet signifying his rank and his right to imperial audience.

(8) Ho Hsien-ku is the only woman classed among the Immortals, unless Lan Ts'ai-ho is conceded to have been one. She was a native of Tsêng-ch'êng in Canton Province, and lived during the time of the Empress Wu Hou, 684–705 A.D. At the age of fourteen she dreamt that by eating the powder of mother-of-pearl (*yün mu fên*) she would attain immortality. After eating this powder her body became ethereal and she was able to pass to and fro among the hills at pleasure. She always returned to her home at night, carrying with her the herbs which she had gathered during the day. Gradually she stopped taking food, and at last disappeared, after having been sent for by the Empress Wu Hou. Fifty years later she was seen floating upon a cloud, and later a magistrate, Kao Huang, in the city of Canton, was rewarded with a sight of her on account of his great virtue. Her characteristic is the form of a beautiful woman carrying in her hand a lotus-flower or sometimes the peach of immortality which was given to her by Lü Tung-pin.

In a drama called "The Celebration of the Birthday of Hsi Wang Mu by the Eight Immortals" an account is given of the splendours in which the Fairy Queen lived. In her palace-

gardens there was abundance of strange flowers and wonderful herbs. Rare birds strutted about, and remarkable animals performed tricks for the amusement of guests. The flat peach (*p'an t'ao*), was hanging ripe from every peach-tree in the great orchard. In the pavilions and bowers musicians discoursed and the air was filled with fragrance. The Eight Im-

Fig. 53. Ho Hsien-ku

mortals presented a scroll to Hsi Wang Mu on which were seventy-six characters written by Lao Tzŭ. The scroll itself was made of a silk fabric which had been found by one of the fairies, naturally woven. The seventy-six characters were set out in stars and the tassels were made of threads cut from the rainbow. The guests were waited upon by the five daughters of Hsi Wang Mu and were persuaded to drink deeply. The fairy Lan Ts'ai-ho sang a dancing song. When the sumptuous

celebration was ended the Eight Immortals left for their homes thoroughly intoxicated. This is one of the earliest accounts of the Eight Immortals.

The wine which the Immortals drank is called "celestial wine" (*t'ien-chiu*). Those who drank of it became more intelligent and quick-witted. In reality this wine was a sweet

Fig. 54. Ho Hsien-ku, Chang Kuo

heavenly dew (*kan-lu*). The *Shên I King* narrates that there was a man living on the other side of the North-west Sea who drank five gallons of this wine daily; and no wonder, for he is said to have been two thousand *li* (about six hundred miles) in height. There is another kind of wine which is scented, and the drinking of which is associated with the flying of kites on the ninth day of the ninth moon. This wine is made from the stems and leaves of the aster, which are allowed to ferment and

are said to be ripe for drinking on the ninth day of the ninth moon of the following year. A tale is told of Fei Ch'ang-fang, of the Han dynasty, that a disciple of his followed his advice to go to the hills to drink aster-scented wine and to fly kites on this day. On returning home he found that all his domestic animals had met a violent death, and he knew that if he had not fol-

Fig. 55. Weaving Damsel and Shepherd Boy

lowed the wise advice given to him by Ch'ang he would have met a similar fate. The *Fêng Su Chi* narrates that on the hills of the Li district (Nan Yang) of Honan Province large asters grow. In the valley between these hills there is a village where many of the people live to be one hundred and twenty or one hundred and thirty years old on account of drinking water which is flavoured by the asters. Kite-flying and the drinking of aster-scented wine are both popularly connected with the lengthening of human life.

Concerning Fei Ch'ang-fang, who was mentioned in the preceding paragraph, it is said that he studied magic under Hu

Kung in whose powers he was led to believe by observing that he slept every night in a gourd which hung on his door-post. When Fei had completed his studies and was about to start out for his home, Hu Kung presented him with a magical rod by the use of which he could instantly transport himself without effort from one place to another. He thought when he reached home that he had been absent only for a short time, but discovered that more than a half-score years had passed. When he laid down his staff in his home it became a dragon, and thereafter he was able to control the powers of darkness.

One of the most popular legends is that of "The Weaving Damsel" (Chih Nü). She was deprived of her lover, "The Shepherd Boy" (Niu Lang) in his youth, but magpies have taken pity upon her in her loneliness. Every year, on the seventh day of the seventh moon, magpies fly to the Milky Way (*t'ien ho*), over which they make a bridge by each catching the head-feathers of the bird nearest to him. On this bridge the separated couple are able to pass to each other and renew their vows of eternal love.

CHAPTER XI

OCCULTISM

THE records of the earliest events in the life of the Chinese people reveal a race fond of speculative ideas which had a constant tendency toward occultism. Their powers of observation were remarkable, but what they saw was absorbed rather than analyzed. They studied natural phenomena not for the purpose of seeking an explanation of their origin, but chiefly to know the effect of these upon human life. They were a very practical people in all matters relating to the facts of daily life, while at the same time they gave loose rein to their imagination in interpreting these facts. In other words, they were practical in recognizing effects and imaginative in interpreting causes.

The occult sciences, *ao-tsê*, in one form or another, are found at the beginning of Chinese history and have been practised continuously down to the present time. There have been, however, epochs when these sciences flourished with especial strength.

Before the dawn of history the time to which the largest number of myths trace their origin is the age of the Yellow Emperor, as has already been mentioned in Chapter II. In historical times the first Imperial promoter of occult sciences was the Emperor Shih Huang 221–209 B.C., of the Ch'in dynasty. He was the inheritor of the speculations found in Lieh Tzŭ and Chuang Tzŭ which were bitter in their destructive criticism of the ceremonial order favoured by Confucius and Mencius, while at the same time they were wholly receptive to belief in all kinds of marvellous events. According to these two books, men could pass through fire without being burned, could travel through the air, could walk through solid rock and jump

from high precipices without taking harm. These books, which are professed expositions of Lao Tzŭ, form a curious combination of ethical precepts with occult practices. They were the forerunners of the policy and ideas of Shih Huang, who is almost as famous in Chinese history for his patronage of occultism as for his burning of the classical books and his melting the ancient bronze vessels to make statues.

The reigns of Wu Ti, 140–86 B.C., and of Yüan Ti, 48–32 B.C., of the Han dynasty, were periods when occultism was in especial favour; and also the reign of Ming Ti, 58–76 A.D., of the later Han dynasty, during whose reign and that of Ho Ti, 89–105 A.D., the magician Chang Tao-ling received high honours. Another Wu Ti, 265–290 A.D., was also an eminent patron of these sciences. He was of the Western Chin dynasty. The time of the Warring States, 420–618 A.D., was especially favourable to the spread of all forms of experimentation in supernatural affairs, so that when T'ai Tsung, 627–650 A.D., came to the throne and succeeded in bringing the whole country under the sway of the T'ang dynasty, he found the minds of the people accustomed to and filled with belief in magical and occult events. It was during his reign and that of his successor Kao Tsung, 650–684 A.D., that these beliefs were organized into the Taoist religion as it has been known since that time. Kao Tsung was under the influence of a learned magician, Yeh Fa-shan. This Emperor ennobled Lao Tzŭ and made his book a classic (*King*) under the name of *Tao Teh King*. Another T'ang emperor, Hsüan Tsung, 713–756 A.D., popularly known as Ming Huang, raised the book *Lieh Tzŭ* to the rank of a classic under the name of *Ch'ung Hsü Chên King*, and Chuang Tzŭ's book to the same rank with higher grade, calling it *Nan Hua Shêng King*, *shêng* being one step higher than *chên*. He was a firm believer in the magical powers of Yeh Fa-hsi, who is said to have taken the Emperor with him on a journey to the moon. The most flourishing period of occultism in the Sung

dynasty was during the reign of Hui Tsung, 1101–1126 A.D., when it absorbed many Buddhistic practices and incorporated them into the body of Taoist ceremonials. The short-lived Yüan dynasty excelled all other periods, however, in patronage of occultism and in intense belief in Taoism. During this period the two great Taoist temples of Peking were built, the Po Yün Kuan outside the Hsi Pien Mên, and the Tung Yo Miao outside the Ch'ao Yang Mên. Both of these were under Imperial patronage.

These occult practices are at the present time an essential part of the life of the Chinese people, and it is necessary to examine their origin and content in detail. They may be roughly classified under the headings of divination, geomancy, astrology and alchemy.

Divination is practised in many ways, the two most ancient of which are founded (1) upon the lines made by heating the inner carapace of the tortoise, and (2) upon the arrangement of stalks of the plant milfoil or reed-grass. Divination by means of the tortoise is credited to the Yellow Emperor, 2600 B.C., to the Emperor Yao, 2300 B.C., and to the Emperor Yü, 2200 B.C. The *Li Ki* gives many instances of it during the Chow dynasty, 1122–1255 B.C. It was by this method of divination that the will of the Supreme Ruler, Shang Ti, was ascertained. According to Chapter XXIV of the *Chow Li* the tortoise was first besmeared with the blood of a sacrificial victim which was being offered to the discoverer of this method of divination. The inner carapace of any one of the six kinds of tortoises was heated until five cross lines appeared. These referred to the five elements. Neither the upper nor lower portion of the carapace was taken into consideration; it was only the right and left sections which were interpreted. The marks on these were called the "four omens" (*ssŭ chao*). These omens determined decisions concerning eight contingencies, which were military expeditions, heavenly appearances, grants, treaties, results, arrival,

rain and pestilence. In divination by milfoil only the stalks of this plant were used and these were cut into two sizes, full length and half length. These were thrown down and then spread out into nine groups, which were called by the names of the nine ancient augurs. The names and meanings of the groups corresponded to those of the Eight Diagrams, and their interpretation was given accordingly. There is no explanation of the connection between the use of milfoil combinations and the Eight Diagrams; the fact of their being used simultaneously is, however, undoubted.

The Eight Diagrams (*pa kua*) reputed to have been discovered by the mythical Emperor Fu Hsi, are stated by the *Chow Li* to have been used in divination and to have been directly connected with the use of the tortoise and milfoil. They are eight combinations of lines of full and half length. The first has three whole lines, one over the other, and is called *ch'ien*, i.e. "Heaven" or "the active principle of the universe." The last consists of three divided lines, and is called *k'un*, "Earth" or "the passive principle." The second refers to breath, the third to fire, the fourth to thunder, the fifth to wind, the sixth to water and the seventh to mountains. This is the generally accepted explanation of the curious names given to these Diagrams. These names have given rise to theories on the part of several foreign writers that they are of foreign origin, but this is entirely improbable. The Diagrams fit in too closely with the other features of ancient Chinese life to lend any credence to such theories. The "Book of Changes" (*I King*) says that the great primordial principle, or Apex (*t'ai chi*) evolved the two principles, *liang i;* the two principles produced four exemplars, *ssŭ hsiang*, and from these came the Eight Diagrams (*pa kua*). The "two principles" referred to are (1) a continuous straight line —— called *yang i*, and (2) a broken line — — called *yin i*. Yang is the active or male principle of nature and corresponds to Heaven and light. Yin

PLATES IV, V

Court of the Tung Yo Temple, Peking, Showing the Tablet Written by Chao Mêng-fu

Court of the Tung Yo Temple, Showing Reverse of the Tablet Written by Chao Mêng-fu

See pp. 23, 71, 135.

is the passive or female principle and corresponds to Earth and darkness. The " four exemplars " are (1) two unbroken lines one over the other ⚌; (2) an unbroken over a broken line ⚏; (3) a broken over an unbroken line ⚍; and (4) two broken lines, one over the other ⚎. The first, called *t'ai yang*, corresponds to the sun and warmth in nature, to the eyes and mind in man, and to supreme power in the state. The second, called *shao yin*, corresponds to the moon and cold in nature, to the ears and emotions in men, and to the unifying central power in the state. The third, called *shao yang*, corresponds to the stars in nature, to the nose and the outward appearance in man, and to rightful power in the state. The fourth, called *t'ai yin*, corresponds to the planets in nature, to the mouth and the bodily frame in man, and to usurpation in the state. All these metaphysical ideas are in full agreement with the statements of the earliest records of China. It is thus certain that the origin of the Eight Diagrams is connected with ancient observations of the powers of nature and with the desire to foretell and explain their workings in relation to the life of mankind.

The three philosophical systems of divination developed from the Eight Diagrams of Fu Hsi are known as *lien-shan*, *kuei-ts'ang* and *chou-i*, which may be roughly translated as " connections," " collections " and " transmutations." It is said by some writers that the " connection system " (*lien-shan*) was that used in the Hsia dynasty, 2205–1766 B.C., and the " collection system " (*kuei-ts'ang*) in the Shang dynasty, 1766–1122 B.C., while the " transmutation system " was developed by Wên Wang, 1231–1135 B.C., the author of the " Book of Changes." Wên Wang, while he was imprisoned by the tyrant Chou, studied the Eight Diagrams and added to each one a short explanation (*t'uan*). He is also said by some authorities to have been responsible for the expansion of the Eight Diagrams into sixty-four by the process of multiplying each origi-

nal diagram with itself and the seven others. A sixfold multiplication of these gives three hundred and eighty-four diagrams (*kua yao*). It is claimed that a further multiplication of these lines brings the number up to sixteen million seven hundred and seventy-seven thousand, two hundred and sixteen (16,777,216) forms, which would seemingly be sufficient to include all possible changes in future events.

In Tso's Commentary on the "Spring and Autumn Annals" (*Ch'un Ch'iu*) many instances are given of the use of the tortoise and milfoil in divination. In the Chapter on the Duke of Min, the commentator says that just before the birth of Ch'êng Chi, the Duke Huan, who was one of the Five Chieftains who domineered the country during the seventh century B.C., asked the father of Ch'u-ch'iu, master of divinations, to consult the tortoise-shell. He received an answer that the child to be born would be a boy who would be a great help to the reigning House. He then consulted the milfoil and was assured that the child would be as distinguished as his father. This answer was predicated upon the conjunction of two sets of milfoil, one in the shape of the *ta-yu* diagram and the other in the shape of the *ch'ien* diagram . This is given as an example of the method of divination. The commentator mentions other incidents when there were consultations regarding the marriage of a daughter, the advisability of joining the service of a certain feudal lord, military expeditions, and other events.

Since the time of the T'ang dynasty the popular methods of divination have been by the use of bamboo slips (*ch'ien*), and by the dissection of ideographs (*ts'ê tzŭ*). According to the *Ling Ch'ien Shu*, in divination by bamboo slips one hundred long thin slips are prepared, on one side of which are written cyclical characters such as *chia chia*, *chia i*, etc. The other side is left blank. The meaning of the slip which is drawn by the enquirer is interpreted by the standard explanation of the two characters written thereon. There are several other systems of

using bamboo slips. One of these uses forty-nine slips; in another poetical stanzas are written on the slips, which are then called "divining poems" (*ch'ien shih*). In the use of the bamboo slips an amusing tale in the life of Ti Ch'ing, eleventh century A.D., is told by Doré. He was appointed by the Sung Emperor Jên Tsung, to suppress the rebellion headed by Nung Chih-kao in the distant Province of Kuangsi. Desirous of encouraging his soldiers to believe in the certainty of victory he ordered a consultation of the bamboo slips in the presence of his entire army. The slips which were chosen were all most favourable, and it was not discovered until later that these slips were written on both sides.

The practice of divination by the dissection of characters, i.e. onomancy, is said by the *Lang Ya* to have begun with the name of Wu Wang, founder of the Chow dynasty. The radical of this character Wu is *chih*, which means "to stop," and the phonetic is *ko*, which means "arms"; the combination of the two dissected parts means "to stop the use of arms," i.e. to bring peace. His name was therefore prophetic of his great work in bringing peace to the country. This method was also resorted to by Kung-sun Shu (ob. 36 A.D.) who was led by the favourable result obtained to proclaim himself Emperor of Shu, the modern Szechuan. This practice has been defended and observed by leading men of all succeeding generations and is still in vogue among the people.

Connected with divination is physiognomy, *hsiang mien*, i.e. reading fortunes by the features of the face. This is a very ancient practice in China, as is evidenced from the fact that it is denounced by Hsün Tzŭ in the third century B.C. The name of T'ang Chü of the fourth century B.C. is preserved as a noted reader of countenances. Details of the appearance of all the great men of antiquity are given in books on this subject. There is probably no other branch of the occult sciences which has had greater influence in determining events of national importance

than physiognomy. Confidence in powers which a man is credited with on account of the contour of his face has often determined courses of action. Belief in this art and recourse to it are common among all classes of people at the present time.

Geomancy, of which the popular name is *fêng shui* and the classical name *k'an yü*, was first explained in detail by Kuo P'o, 276–324 A.D., who is said in his youth to have received from Kuo Kung a black sack containing writings on occult subjects. Kuo P'o is the reputed author of *Tsang Shu* ("Book of Burial Customs"). In this work he says that, in burial, advantage should be taken of the "spirit of life" or "life breath" (*sêng ch'i*), in which case the winds would be scattered and the water of the locality stopped. This attention to the winds (*fêng*) and water (*shui*) of the place of burial is what has come to be known as *fêng shui* or "geomancy."

There is a difference of opinion among Chinese writers regarding the time when this science originated, but the writings of Kuo P'o show that it was generally accepted in his time. The term *k'an yü* is found in the Chapter on Arts in the History of the Han dynasty, but it is variously interpreted. Hsü Shên, author of the *Shuo Wên*, who died 120 A.D., had already explained these two ideographs in the sense of supervision of heavenly and earthly laws, and this meaning is followed by Yen Shih-ku in his annotated edition of the Han History, thus disagreeing with the interpretation of Mêng K'ang, of the third century A.D., who is the standard commentator on this History. It is thus evident that Kuo P'o was writing about a custom which was well-established and generally recognized in his time. This view is confirmed by a reference in Chapter XVIII of the *Li Ki* to the white linen clothes which should be worn by an enquirer, and to the skin cap worn by the interpreter when the carapace of the tortoise was examined to decide upon the place of burial of a high officer of state. The development of the science into the determination of the fortunes of relatives and

descendants according to the lucky or unlucky site of the grave of a deceased person, was a development later than the time of Kuo P'o in the Han dynasty, and was due to the influence of astrologers, together with other workers of magical charms. The original idea of *fêng shui* is easily understood when the geographical conditions of early China are considered. "The wind" (*fêng*) must be kept in mind when a burial site is on an elevation, otherwise the strong winds might blow away the earth of which the grave-mound is made. "Water" (*shui*) must be guarded against in low places lest the grave should be permeated with water. This natural solicitude on the part of relatives and descendants was easily taken advantage of by astrologers to use their own magical devices in determining sites and in adding their promises of lucky or unlucky consequences. The practice of *fêng shui* is now universal in China in the choice of burial places. It was also extended before the T'ang dynasty to the selection of a site for the residence of the living. Many books have been written explaining and commenting upon the "Burial Customs" of Kuo P'o, and two different schools of interpretation have arisen. One school bases all burial rites upon the indications given by the Five Planets and also upon the Eight diagrams (*pa kua*). The second school bases its theories of burial entirely upon the external appearance of the locality and the relation of the surrounding water-streams to the dragon.

The instrument used in the selection of sites for residence or burial is the *lo-p'an*. The *lo-p'an* ("compass") is usually enclosed in a wooden circular frame, and is used not only for indicating directions but also for geomantic determination. On the frame are seven concentric circles. The outer circle and the third from the outside contain the sixty hexans; the second, the fourth and the sixth are divided into twenty-four groups composed of the twelve cyclical branches, the ten cyclical stems and the two primordial principles, *ch'ien* and *k'un;* the fifth contains four of the five elements thrice repeated (Earth omitted);

the seventh, which is the inner one, has eight spaces named after eight of the twelve cyclical stems. As the object of enquiry in both these selections relates to the Earth, the name of the element Earth is omitted from the five elements on the *lo-p'an* as well as the four cyclical stems which are connected with the negative principle of nature, Yin. Another explanation of the omission of Earth is given by the *Lu Shih*, which is that Earth is the centre of the five elements and the other elements are placed around it at the four points of the compass. This would place Earth at the centre of the needle of the compass —

Water
Metal Earth Wood
Fire

The *Lu Shih* also explains the four "heavenly appearances" (*ssŭ hsiang*), as related to these four elements.

Astrology (*kuan hsiang*) is based upon the "Book of Changes" (*I King*). It is concerned with the male and female principles of nature represented respectively by the sun and moon, with which are associated the five planets. These planets are representatives of the five elements. Mars is fire, Venus is metal, Mercury is water, Saturn is earth and Jupiter is wood. There are twenty-eight constellations or stellar mansions to which such names are given as the horn, the neck, the bottom, the room, the heart, the tail, etc., and these are related to the seven heavenly bodies (sun, moon, and the five planets) in the same order as in our names of the days of the week. Their circles are subdivided by combinations of the ten cyclical stems, the twelve cyclical branches, together with the first two of the Eight Diagrams, as has already been explained in the description of the *lo-p'an*. In such standard works as *Shou Shih Shu* by Kuo Shou-ching of the Yüan dynasty, detailed rules are given for the use of these various signs, but there is a lack of uniformity in the rules given by various other authors. The

conjunction of planets determines the fortune of certain years and the fate of the nation. The lucky, unlucky and uncertain days of the year were formerly published in the "Imperial Calendar" (*T'ung Shu* or *Huang Li*), and were decided by the position of the sun and moon in the zodiac. It is held by some authors that the origin of astrology is not earlier that the third or fourth century A.D., and should be placed during the time of the "Warring States" (Chan Kuo) when the country was overwhelmed with the internecine wars of contending princes and each was anxious to determine beforehand the probability of success in his undertakings.

In determining the astral influences which surrounded the birth of an individual, there is an examination of the "eight characters" (*pa tzŭ*) which represent in pairs the year of birth, the month, the day and the hour. This method is said in the *Wên Hai Po Sha* to have been invented by Li Hsü-chung of the eighth century A.D., a noted master of astrology, who examined only "six characters," those of the year, month and day. The hour is said by this book to have been added in the Sung dynasty. The older T'ang History, *Chiu T'ang Shih* ascribes the authorship of the system to Lü Ts'ai who took as a basis for his calculations the "eight characters" of the Emperor Wu Ti of the Han dynasty. A comparison of the "eight characters" of a young man with those of the young woman whom it is proposed he will marry, is always made by the middlemen who are arranging the wedding. Enquiries as to the general good-luck of any individual, or as to the advisability of any proposed action, are also answered by an analysis of these "eight characters."

An Inspector of Astrology was originally appointed under the T'ang dynasty, his name at that time being Ssŭ T'ien T'ai. During the Ming dynasty his name was changed to Ch'in T'ien Chien and his duties were divided under four heads, (a) astronomy (*t'ien wên*), (b) events (*li su*), (c) divination (*chan*

hou), (d) futurity (*t'ui pu*), and his office was on the eastern wall of the city of Peking at the place now known as the Observatory, Kuan Hsiang T'ai, where the large bronze instruments are placed. This Observatory was divorced from astrology by the Republic in 1912, and is now devoted entirely to modern astronomy and meteorology.

Alchemy, or the pursuit of the secret of transmuting other metals into gold and the search for the *elixir vitae*, is explained first in the *Ts'an T'ung Ch'i* ("Covenant of Unity"). This book is said by Ko Hung in his *Shên Hsien Chuan* to have been written by Wei Po-yang of the second century A.D., but this attribution has been generally discarded by later scholars. It is, however, of value in showing that alchemy was practised in the last years of the Han dynasty. The author of *Ts'an T'ung Ch'i* bases his work upon a passage in the "Book of Changes" (*I King*), which refers to the Yao Hsiang, i.e. the "Yao appearances" or the "Yao manifestations." This passage reads that "the movement of the Yao Hsiang is within; the results of prosperity and disaster are without." This phrase may be compared with the *solve et coagula* of European alchemists. The standard commentaries interpret this dark saying as a reference to Yin and Yang, the passive and active principles of nature, but the author of *Ts'an T'ung Ch'i* claimed that it referred to the possibility of the transmutation of metals. The name of the book, "Covenant of Unity," was suggested by its contents, which are intended to prove the unity of the science of alchemy with the teachings of the "Book of Changes," as well as with those of the Yellow Emperor and Lao Tzŭ — *Huang Lao*. This book was highly commended by the two great classical scholars of the Sung dynasty, Chu Hsi and Ts'ai Yüan-ting, the former of whom wrote an exposition of its teachings under an assumed name. The two systems of alchemy which are known as *la chia* and *lu ho* are based upon this book. *La chia* is the system of joining the ten cyclical branches with the Eight

Diagrams as indications of the favourable moment when transmutation can be expected; the *lu ho*, as its name indicates, is the system of experimentation with the crucible. The author of this book is said by Ko Hung to have succeeded in preparing pills of immortality. He gave one to a dog which dropped dead; he then took one himself with the same result. His elder brother, who believed in the magic power of the pills, took a third pill and also died at once. A younger brother proceeded to arrange for their burial, but in the midst of the preparations the two came to life. They were thereupon enrolled as Immortals.

Ko Hung, who made the first reference to the *Ts'an T'ung Ch'i*, himself wrote a famous book, *Pao P'o-tzŭ*, on the same subject, in addition to his other famous work, *Shên Hsien Chuan*. Ko Hung is usually known from the name of his book as Pao P'o-tzŭ, and deserves the first rank among those who are responsible for the perpetuation and spread of occult teachings in China. His influence has been greater even than that of Chang Tao-ling, though he has not been accorded the same high honours. He lived in the fourth century A.D. and spent the last years of his life on the Lo-fou Mountain experimenting with the pill of immortality. When he was eighty-one years of age a friend whom he had invited came to see him but found only his empty clothes. His body had disappeared into the realms of the Immortals.

The *Shên Hsien Chuan* of Ko Hung narrates that Li Shao-chün learned the art of the crucible from An-ch'i Shêng, third century B.C., who was a contemporary of the Emperor Shih Huang of the Ch'in dynasty, as Li Shao-chün was a contemporary of the Emperor Wu Ti, second century B. C., of the Han dynasty. An-ch'i Shêng was known by the sobriquet of Pao P'o-tzŭ from which Ko named his book mentioned above. The "Historical Record" (*Shih Chi*) of Ssŭ-ma Ch'ien narrates that Li Shao-chün advised the Han Emperor, Wu Ti, to sacri-

fice to the crucible, and that if he did so, the attendant deities would cause it to transmute mercury into gold. From this gold the Emperor could have cups fashioned, and such cups would cause what he ate and drank to prolong his life. He could then visit An-ch'i Shêng in the Isles of the Blest and himself attain to immortality. Li assured the Emperor that he himself had visited An-ch'i Shêng in the happy abode and had seen him eat-

Fig. 56. Control of the Breath

ing dates which were as large as melons. These references to Li Shao-chün and his master An-ch'i Shêng evidence a belief that the use of the crucible was much earlier than the time of the *Ts'an T'ung Ch'i*, and carry it back to the reign of Shih Huang, 249–221 B.C., if credibility may be attached to these legends of the two men.

Closely connected with the search for a panacea and for the cordial of immortality are many methods for promoting long

life. Among these the most conspicuous are three: (1) control of the breath, (2) control of the emotions, and (3) abstinence from food. The control of the breath — *hsing ch'i* or *fu ch'i* — is a system which originated with the above-mentioned Ko Hung. The first step in this control is to take a deep inhalation of breath and hold it during one hundred and twenty beats of the heart before exhalation. The period from midnight till noon is full of vitality and this control should be practised at that time. From noon till midnight is a lifeless period and no benefit is gained by carrying on the exercises. If control of the breath is attained by an individual it will cure many kinds of disease and lengthen life. When full control is perfected, a condition of repose supervenes and an individual reaches the goal of a full understanting of the principle of life, *tao*. The control of the emotions — *ch'ing ching* — with which was associated abstraction — *ting kuan* — is considered fundamental to the lengthening of life, and many prescriptions leading to this end are detailed in Taoist books. Of these none is more important than abstinence from food — *p'i ku*, especially from all kinds of meat. Vegetarianism was the first step toward fasting.

CHAPTER XII

FOLK–LORE

THE occult sciences as described in the preceding Chapter are the dignified forms in which the beliefs, traditions, and customs of the common people have taken shape at the hands of the authors whose good style has placed their books in the category of literary writings. In addition to such books there has been, in every generation since printing was invented, a large number of popular publications which contain other versions of tales and which add many accounts too undignified to be noticed by the standard books. The origin of many of these traditional beliefs and customs is unknown and unsought; there has been little or no tendency to study their sources or to analyze their meanings. They are accepted from generation to generation by all classes as they are found, and without doubt this process has been going on from the earliest days of the race, thus mixing the newer tales of one generation with those handed down from antiquity. It is often difficult to determine how much of any given tradition is ancient and how much modern, and perhaps this is of little consequence. The main fact to be recognized is that all tales which have survived can be considered rightly as expressive to some extent of the spirit of the people.

Knowledge of the exact modern sciences has only extended as yet to those who have been educated abroad or in schools established during the last two or three generations. The largest proportion of the people still accept their traditions without any questioning. To them Heaven and Earth are full of mystery. There is little distinction between animate and inani-

mate; all nature is animate. Its benevolent and malevolent processes are alike to be regarded with awe and fear. They are under the control or supervision of certain spirits or animals or forces whose favour is to be gained and whose wrath is to be avoided if possible. No country in the world is so rich in lore as China, and no language has more proverbs than that of its people. Every event of life has settled itself into a traditional form and is described by some apt phrase.

The three great events of existence, viz. birth, marriage and death, are surrounded with traditional observances, every one of which has its own significance. Malignant influences are supposed to be especially active at childbirth, and many devices are practised to avert them. Up to fifteen years of age a crisis occurs every three years. Boys are sometimes dressed as girls or wear rings in their ears to deceive the evil spirits who do not care for girls. Marriages are arranged through go-betweens by a comparison of the "eight characters" (*pa tzŭ*). If the boy dies before the ceremony takes place, the living bride is afterwards married to him by using his spirit-tablet as a proxy. This ceremony of "marriage by tablet" (*pao p'ai tso ch'in*) is usual when the prospective bridegroom is of a greater social distinction than the bride. At death the deceased is dressed in his best clothes, and in the coffin are placed any small ornaments of which he may have been fond during life. Paper money, paper houses, paper horses and carts, as well as clothing, are burned after death to ensure that the spirit is well provided for in the future world.

Charms, talismans and amulets of various kinds are used to avert calamity. If one wears on his body a piece of jade he will never be thrown from an animal which he is riding. The shoes of children are embroidered with tigers' heads; lucky objects such as cash-swords are hung in houses, and other objects of various geometrical shapes are worn on the body; the fylfot or swastika is found in all sorts of places, e.g.,

on the wrappers of parcels, on the stomach or chest of idols and on eaves of houses; the character for longevity (*shou*) is also used in similar ways:

> "His shoes are marked with cross and spell
> Upon his breast a pentacle."

These charms are needed at all times, for it cannot be known when or where evil spirits will appear. It may be the ghost of someone who has been injured by you, or merely some devil bent on the execution of his own caprice. It may be a hungry ghost wandering through space in search of some compensation for its previous miserable existence on earth, or a "rigid corpse" (*chiang shih*), which at night-fall or on moonlight nights comes from its coffin and waylays travellers. It may be the "woodmen" (Shan Hsiao) mentioned in the Southern T'ang History, which have the bodies of men and feet like the claws of a bird and which live in the trees. It may be the demon of fire or pestilence, disease or death; but whatever its designs may be it can be prevented from carrying them out by the possession of true virtue or superior intelligence. As a matter of fact, virtue and intelligence are interchangeable ideas when one is dealing with devils.

A curious tale was told years ago by Mr. C. T. Gardiner of the British Consular Service. "There were two partners, named Chang and Li, returning on one occasion by way of the canal from Yangchow, where they had been collecting debts. Chang saw Li standing on the edge of the boat, and the crime of pushing him into the water, and thus becoming sole possessor of the money, suggested itself. Chang, therefore, pushed Li into the canal. Next year, at the time the murder was committed, Chang fell very ill, and the ghost of Li appeared to him in a threatening form, and told him that unless he paid over the sum properly belonging to the dead man's family, he would die. Chang promised to do so, and got well, but his

health being restored he broke his promise, and still kept the money. Again, the following year, at the same time, Li's ghost appeared, looking still angrier. Again Chang was induced to make the promise, and this time he kept it. However, his health seemed permanently to suffer, everything went wrong, business fell off, and he determined to try and change his luck by migrating to other parts; he consequently went to Honan. What was his astonishment when he again saw Li, not now in the middle of the night by the side of the bed where he lay sick, but in broad daylight, and in the street. His terror was extreme, he rushed forward, and made a *ko-tow*, and said: 'I have already done as you ordered me, why do you still haunt me?' To which Li replied: 'I am no ghost; what do you mean?' Then Chang told him how he had twice appeared, and how his share of the money had been paid to his family. Li then said: 'So, it was not an accident my falling into the river? I had neglected to pay due respect to the spirit of my father, and when I tumbled in the river, and was nearly drowned, I thought it a punishment for my impiety.'"

Determined action on the part of a strong-willed individual is often sufficient, without outside aid, to affect the power of devils. A story is told of a house at Hangchow which was supposed to be haunted. No one dared to live in it and it was always locked. "A scholar named Ts'ai bought the house: people all told him he was doing a dangerous thing, but he did not heed them. After the deed of sale had been drawn out, none of his family would enter the house. Ts'ai therefore went by himself, and having opened the doors, lit a candle and sat down. In the middle of the night a woman slowly approached with a red silk handkerchief hanging to her neck, and having saluted him, fastened a rope to the beam of the ceiling, and put her neck in the noose. Ts'ai did not in the least change countenance. The woman again fastened a rope and called on Ts'ai to do as she had done, but he only lifted his leg and

put his foot in the noose. The woman said, 'You're wrong.' Ts'ai laughed, and said, 'On the contrary, it was you who were wrong a long time ago, or else you would not have come to this pass.' The ghost cried bitterly, and, having again bowed to Ts'ai, departed, and from this time the house was no longer haunted. Ts'ai afterwards distinguished himself as a scholar."

FIG. 57. CHUNG K'UEI

Usually, however, outside help is invoked. Chung K'uei with his awful face is ready with his help for those who seek it. It is said that he was a scholar in the Sung dynasty who was frightfully disfigured by an evil spirit on the night previous to taking his examination for the highest literary degree. As a result of the dreadful condition of his face he was not able to take his examination, and therefore he swore vengeance against these demons. Being a man of extraordinary intelli-

gence in life, he has been able since death to use his great gifts in the spirit world in combatting the evil influence of devils which are intent on injuring mankind. The name of Chiang T'ai Kung, i.e. Chiang Tzŭ-ya, cut on stone — "Chiang T'ai Kung Tsai Tz'ŭ" — and placed at the end of an alley-way or written on paper to be hung over doors, is sufficient to frighten

Fig. 58. Shih Kan Tang

away evil spirits. The name of Shih Kan of T'ai Shan is also commonly cut on stone — "T'ai Shan Shih Kan Tang" — and used in the same way as that of Chiang T'ai Kung. The most potent name of all is that of the "Celestial Teacher" (*t'ien shih*), who is the lineal successor of Chang Tao-ling. Mystical characters written by him are hung at places where their help is needed in the home. In 1707 the then incumbent of the post of "Celestial Teacher" was ordered by the Em-

peror K'ang Hsi to offer sacrifices at all the five great mountains, and while on his journeys also to charm away the ghost of the "white sheep" at Huang-chow, and the "red monkey" on the Tung-t'ing Mountain of the T'ai Hu, near Wusih in Kiangsu Province. Witches are called in by women to chant incantations against evil influences, and the aid of powerful ancestral spirits is invoked by the use of medicines. The entire range of human inventiveness has been canvassed to discover propitious means for averting misfortunes.

Fig. 59. The Goddess of T'ai-shan, Niang Niang

The portentous influence of dreams is clearly recognized, as dreams are supposed to be due to the inspiration of spirits. A recluse of T'ai Shan dreamed that the goddess of the mountain, Niang Niang, instructed him to proceed to Peking to cure the illness of the Emperor Chên Tsung, 997–1022 A.D., of the Sung dynasty. On arrival he found that the Emperor was in great pain caused by a large boil. He prescribed treatment and relieved the Emperor of his trouble. The mother of Chang Tao-ling is said to have dreamed that the spirit of the Pole Star descended and gave her a fragrant herb which scented her clothes with its perfume. On awaking she found herself with child and in due course gave birth to a son who became the great mystic. A man in Shanghai dreamed that he was in a

PLATE VI

CHANG TAO-LIN, TAOIST PATRIARCH

See pp. 13 ff.

place at the rear of a certain temple where he suddenly came upon a hidden treasure of gold. As soon as he awoke he went to the place, dug a hole and discovered a large quantity of gold, each piece of which was marked with his own name. An old man and woman are said to have appeared in a dream to the Prince of Yen who became the Emperor Yung Lo, 1403–1425 A.D., of the Ming dynasty. He had just completed the building of the present city of Peking with its nine gates and magnificent palaces. The people were loud in their praise of the beauty and strength of the city, and looked forward to a period of great prosperity and peace. Unfortunately it was not long before a severe drought ensued and the wells were all dried up. The cause of the drought was reported by this old man and woman to have been the disturbance of the abode of two water-dragons at Lei Chên K'ou, a village to the east of Peking outside the Tung Pien Mên. The dragons decided to gather up all the water of the district in two large baskets and retire. Before doing so they wished to obtain the consent of the Prince, and for this purpose assumed the guise of the old man and woman in the dream. The Prince consented, but on awaking in the morning and realizing what he had done, he concluded that this old man and woman were none other than the dragons. He put on his armour, mounted a black horse, and with spear in hand, hurried out of the palace and through the city gate in pursuit. He overtook them, plunged his spear into their baskets, and out came a plentiful supply of water.

Cruelty, which seems inherent in human nature, has taken many forms in China, most of which are associated with supernatural events. The practice of burying servants and workmen in the tombs of early Emperors seems to be well-authenticated. Cannibalism has been practised in all the great famines which have so often happened. The black art (*tso tao*) has been responsible for many evil practices, and laws directed against it were very strict in the late Manchu dynasty. Among the ten

inhuman crimes (*pu tao*) mentioned in the fourth volume of the Legal Code of this dynasty, the fifth crime includes the mutilation of the living body to obtain certain organs for use in witchcraft, the manufacture of the *ku* poison, or witch's potion, and the employment of incantations or charms to inflict the curse of the "Nightmare demon" (Yen Mei). A case of mutilation of the bodies of young girls in order to secure their vital powers was punished in 1810. The Commentary on the Code also states that those who practise witchcraft after invoking the Nightmare demon, take the eyes and ears of human beings, cut off their hands and feet and fasten these members upon a carved or moulded image which they employ for their own diabolical purposes. The blood of criminals who have been beheaded is gathered on pieces of cloth or absorbed on bits of food which are then used as charms against evil influences. The custom of drinking a cup of the blood of a notorious enemy who has been slain in battle or executed after capture, was performed by a well-known Viceroy in 1904. This potion was supposed to add courage to the one who drank it. The Code also mentions an abominable kind of cruelty which consisted in kidnapping young persons in order to roast their organs and bones for the purpose of manufacturing medicine. All forms of witchcraft and sorcery which led to the maiming or killing of persons, were punishable under the Code with the severest penalties, viz., death by the slicing process, confiscation of property and banishment for life of wife and sons. Such practices were considered an illegitimate use of supernatural powers.

Of all the animals which can influence human events, the fox enters chiefly into popular tales. As an illustration of this, the following is a summary of the tale of two sisters, taken from the "Strange Stories of the Liao Studio," (*Liao Chai Chih I*). There was once a young student named Shang, a native of T'ai Shan. One evening as he was wandering alone

in his garden, a beautiful young girl appeared, walked and talked with him and entertained him vastly with her beauty and wit. She introduced herself as the third daughter of the Hu family, and thus called San Chieh, but would not tell him where she lived. Night after night she appeared and their friendship advanced. But one evening as he was admiring her beauty she told him that she had a younger sister, Ssŭ Mei, who was much more beautiful than she. At his request, she brought Ssŭ Mei with her the next night, and Ssŭ Mei proved to be indeed lovely. When San Chieh rose to leave, Shang begged Ssŭ Mei to stay for a while. Hardly had San Chieh left when Ssŭ Mei warned Shang that San Chieh was a fox, and that, but for her own intervention, he would surely have been bewitched. She gave him a charm to paste on his door, for, she said, though she was also a fox herself, she knew the arts of the Immortals and could protect him. The next day San Chieh returned but was unable to pass the charm on the door, and left, with bitter rebukes for her sister's ingratitude. However, even Ssŭ Mei's beauty could not hold the fickle Shang, for, when some days later she was obliged to be away a short while, he allowed himself to be charmed by an attractive young woman who approached him with a gift of money, telling him that the Hu sisters could never bring him a cent, and asking him to provide a feast for her that evening in his rooms. Shang was perfectly willing, but as the evening was proceeding gaily, the two Hu sisters appeared, drove out the intruder, who was also a fox, and re-established their old friendship with Shang. But affairs were not to continue thus. One day a man appeared from a distant Province. He had been searching the country over for the evil spirits who had killed his brother, and found them in the house of Shang. Shang himself had kept secret his friendship with the Hu sisters, but his father and mother were alarmed, invited the traveller in, and told him to act as he pleased. He at once produced two bottles,

muttered various charms, and suddenly four slender threads of smoke were seen to pass into the bottles. He at once sealed up the bottles, declared with joy that this whole family was now safe, and sat down to feast with Shang's parents. Shang himself could not feast while his friends were suffering their sad fates, and he wandered over to the bottles. Bending over them he heard the voice of Ssŭ Mei begging him to release her. She gave Shang directions how to proceed, and soon one little thread of smoke disappearing into the clouds was his last view of the charming young Ssŭ Mei. Ten years later she appeared to him one day and told him that she had attained immortality. He begged her to stay with him, but as an Immortal she could no longer mingle with mortal affairs. Only once again did he see her, twenty years later, when she appeared in his room, beautiful as ever, to tell him that she had come to announce to him the approaching day of his death, so that he might put his affairs in order, and that he need fear nothing, for she would see him safely into the other world. And on the day appointed, Shang died.

Evil spirits also assume the form of snakes, and conversely snakes present themselves as ordinary mortals. One of the most famous stories of snakes is that of the "White Serpent" of Hangchow, which came from the Green Mountain near Ch'êng-tu in Szechuan Province where it had lived from ancient times, and was accustomed to take the form of a woman accompanied by a maid-servant. The victory of this White Serpent over a Black Serpent which had lived in Hangchow before the combat, is told in the novel called "Thunder Peak Pagoda" and is as follows: "Hang-chow is a most beautiful place. The residences of princes and nobles are here, and beautiful flower-gardens and ancient temples are scattered all over the place. Among these, the garden of Prince Chow was pre-eminent for beauty; but Prince Chow had long been dead, and his beautiful garden was deserted by mankind.

In it were altars, pavilions, and fountains almost equalling in splendour the gardens of the Imperial palace. Here there resided a huge black serpent, which had been in this place for more than eight hundred years. This serpent could ascend into the clouds, and take the human form; and when she saw the white serpent coming in, she hurried to prevent her entrance, saying: 'Whence comest thou thus to invade the privacy of my garden? Dost thou not fear my wrath?' The white serpent, who had assumed human form, as had the other, merely smiled and said: 'Don't talk about your power, but pay attention to what I am going to say. I am a powerful white serpent, come from the mountain-cavern of the winds, where I have resided more than eight hundred years; but because I am not so powerful as I could wish, I have determined to change my abode, wherefore you must let me take up my residence in this garden. Besides this, why should we quarrel, being both spirits in the form of serpents?' But the black snake was not so easily pacified, and angrily exclaimed: 'This is my garden, and you are a spirit from some distant place. How then do you dare thus to deprive me of mine own? If, moreover, you think yourself more powerful than I am, let us contend together three times for the mastery.' The white serpent smiled slightly, and said: 'It is no desire of mine that we should contend together, as I do not wish to injure one of my species; but since you so much wish it, I *will* contend with you, but upon this condition only, that whoever shall be victorious in the strife, shall become the mistress, and that the conquered one shall always act as a slave.' The black snake, still angry, snatched a sword and cut at the white serpent, but she, drawing two swords, put them before her in the form of a cross. In a few minutes the superior talent of the white serpent became evident, for by muttering a powerful spell, the sword was snatched from the hand of her adversary by some invisible means, and she was left defenceless. The black serpent at this

was very much frightened, and kneeling down, respectfully addressed the other, saying: 'Do not contend any longer. I acknowledge you as my superior, and am willing to serve you as your slave.' Matters being thus settled so satisfactorily, the mistress and servant entered the garden together."

These are but a few examples of folk-lore and are entirely insufficient to give the reader an adequate idea of the number and variety of popular tales. This can be obtained by reference to such books as Giles' *Strange Stories from a Chinese Studio*, MacGowan's *Chinese Folk-Lore Tales*, and other books. The examples here given are intended only to illustrate the wide scope of the traditional beliefs and customs of the Chinese people.

CHAPTER XIII

EXEMPLARY TALES

TALES with a moral are very popular. Of these none is ranked higher by general consent than the series collected by Kuo Chü-yeh of the Yüan dynasty, and known as the "Twenty-four Examples of Filial Piety" (*Êrh-shih-ssŭ Hsiao*). Each of the persons cited left an example of filial piety worthy to be emulated by succeeding generations.

(1) The first on the list is the Emperor Shun, 2317–2208 B.C. His mother died when he was very young, and his father took a second wife by whom he had a son Hsiang. He preferred this son and tried frequently to do away with Shun. The house in which he lived was set on fire, and on another occasion he was thrown into a well, but was miraculously preserved. Escaping from these plots against his life he maintained the same respect for his father and love for his younger brother. His exalted virtue was known to Heaven and Earth so that when he ploughed the fields, beasts hurried from unknown places to pull his plough, and when he weeded, birds came to assist him. When he was only twenty years of age he became known to the great Emperor Yao, who gave him his two daughters, Hsiang Fu-jên, to wife, and later set aside his own son in order that he might confer the Empire upon this filial youth.

(2) The Emperor Wên Ti, 179–156 B.C., of the Han dynasty, who, during his mother's illness of three years never left her apartment nor changed his clothes.

(3) Tsêng Ts'an, 505–437 B.C., a disciple of Confucius and the reputed author of "The Great Learning," was on the hills

as a child gathering firewood when his mother bit her finger. He also felt the pain at once and hastened to her aid. While weeding in a garden he carelessly cut the root of a melon, whereupon his father beat him mercilessly. When he related the incident to Confucius, Confucius blamed him for not having got out of his father's way lest he should have inadvertently been so unfilial as to have been the cause of his father putting him to death. Even after such treatment by his father, he was so full of affection that he would never eat dates because his father had been fond of them. He only prepared food once in three days and changed his clothes once in ten years.

(4) Min Sun, sixth century B.C., was also a pupil of Confucius. He was treated badly by his step-mother who favoured her own two sons. He was so sparsely clad that his hands became numb and he dropped the reins when driving a cart. At last the harsh treatment of his son enraged the father and he decided to divorce the woman, but Min Sun pleaded for her, saying that it was better that one child should be cold than three left motherless.

(5) Chung Yu, 543–480 B.C., another disciple of Confucius, is more frequently spoken of as Tzŭ-lu. When he had been promoted to high honours he grieved for his deceased parents and longed for his childhood days when he carried rice for more than a hundred *li* in helping to support his parents.

(6) Tung Yung, second century A.D., had no money to pay the funeral expenses of his father and sold himself into servitude in order to raise the necessary amount. When he returned home he met a young woman who offered to marry him and to release him from bondage. The creditor demanded three hundred pieces of silk, which the prospective bride gladly set herself to weave. She finished the work in a month and then informed Tung Yung that she was "The Weaving Damsel" (Chih Nü), who had been sent by God to reward him for

his devotion to his father. The name of Tung's birthplace was changed to Hsiao Kan, which is a station on the Peking-Hankow Railway, just north of Hankow.

(7) Yen Tzŭ is said to have lived in the Chow dynasty. His parents having expressed a desire for doe's milk, he dressed himself in deer's skins, mingled with a herd of deer, and thus obtained the milk.

(8) Chiang Ko who lived about 500 A.D., during the troublous times of the Six Kingdoms, rescued his mother from robbers by carrying her a long distance on his back.

(9) Lu Hsü, of the first century A.D., was imprisoned for complicity in a treasonable plot. His mother went to the prison carrying food which the jailer delivered to him. At the sight of it he knew that it had been prepared by his mother.

(10) T'ang Fu-jên, or as she is frequently called, Ts'ui Shih, is the only woman mentioned for her devotion to her family. Her mother-in-law had lost her teeth on account of age, and T'ang Fu-jên nourished her with milk from her own breast.

(11) Wu Mêng, fifth century A.D., would not drive the mosquitoes away from himself lest there should be more of them to annoy his parents.

(12) Wang Hsiang, 185–269 A.D., was a native of Shantung. In order to gratify the desire of his step-mother for fish during winter, he lay down naked on the ice of a pond till a hole was thawed from which jumped two fish which he carried home to her.

(13) Kuo Chü, second century A.D., was very poor and there was not enough food for his mother, his wife, himself and their young son. He proposed to his wife to kill their son so that there might be enough food for his mother, saying that they might have another son but they could never have another mother. The parents agreed to bury the child alive, but when they dug the hole in the ground they found there a bar of gold on which was inscribed a legend stating that it was a gift of the

gods. This prevented the necessity of sacrificing their own child.

(14) Yang Hsiang of the Han dynasty, was only fourteen years of age when his father was attacked by a tiger. He threw himself between his father and the tiger, thus saving his father's life at the expense of his own.

(15) Chu Show-ch'ang, 1031–1102 A.D., was the son of a concubine and was taken away from his mother to live with his father in Peking. When he grew up to manhood his mother had disappeared, and he tried every possible method of finding her, even resorting to the self-castigation of the Buddhist priests, such as cauterizing his back and head with live incense-sticks. He searched for fifty years and finally found his mother.

(16) Yü Ch'ien-lou, sixth century A.D., resigned his official appointment after ten days in order that he might return home to care for his sick father.

(17) Lao Lai-tzŭ is a legendary character who is said to have lived during the Chow dynasty. His parents lived to a great age, and when he himself was seventy he dressed in fantastic clothes and performed antics before his parents for their amusement.

(18) Ts'ai Shun, first century A.D., nourished his mother with ripe berries while he himself ate only green ones. After the death of his mother a fire threatened their house. Ts'ai Shun threw himself upon his mother's coffin and prayed that it might be spared from destruction. His prayer was answered. The surrounding houses were all burned but his house escaped unharmed. During her lifetime his mother had been afraid of thunder, and after her death, whenever a thunder storm arose, Ts'ai Shun went to her grave to urge her not to be alarmed.

(19) Huang Hsiang lost his mother when he was only seven years of age and grieved so much over her death that he be-

came as thin as a skeleton. He devoted the rest of his life to taking care of his father and is said to have fanned his father's couch in the summer and to have warmed it in winter by lying between the blankets until his father wished to retire.

(20) Chiang Shih lived during the Han dynasty and was almost equalled by his wife in devotion to the family. His wife walked several miles every day to bring river-water to her mother-in-law because she knew that she preferred it to well-water. Chiang Shih's mother was also fond of fish and as a reward of his filial piety a spring suddenly opened near his residence, providing delicious drinking water and producing two fishes every day.

(21) Wang P'ou, third century A.D., lamented the untimely death of his father, who was beheaded for making the statement that the Kingdom of Wei had been defeated by Wu and thus destroying the *esprit de corps* of his own people. He was accustomed to sit beside a pine tree and weep for his father. So copious were his tears that they caused the tree to rot.

(22) Ting Lan, first century A.D., carved a figure of his mother in wood and offered to the effigy the same respect as if it were really his living mother. While he was away one day his wife refused to lend something to a neighbour who had come for it, whereupon the neighbour struck the wooden effigy. When Ting Lan returned at night he saw an expression of displeasure on his mother's effigy, and, seizing a stick, went to the house of the neighbour and gave him a sound thrashing. When soldiers came to arrest him for this assault, they desisted upon finding that the effigy was weeping tears.

(23) Mêng Tsung, third century A.D., tried during winter to get some bamboo shoots for which his mother had expressed a desire. While strolling in a bamboo grove and giving loud expression to his grief he was rewarded by finding bamboo shoots suddenly springing up around him.

(24) Huang T'ing-chien, 1050—1110 A.D., is celebrated as

one of the Four Great Scholars of the Sung dynasty, but even this high distinction is eclipsed by his reputation for filial piety. He watched his sick mother for a whole year without leaving her bedside or even taking off his clothes. At her death he grieved so bitterly that he almost lost his own life.

In the *Tung Chow Lieh Kuo Chih* ("Records of the Eastern Chow"), which is a novel describing events in the Chow dynasty after 781 B.C., a tale is told of the favourite concubine of the Emperor Yu Wang, 781–770 B.C. She was called Pao Ssŭ. When she was a girl of fourteen she was seen by Hung-têh, whose father had been exiled by the Emperor. Hung-têh conceived the plan of presenting this beautiful woman to the Emperor as a concubine, hoping thereby to secure the favour of the Emperor and to obtain the release of his father. The plan was favoured by the Duke of Kuo, and the girl was admitted to the Imperial harem. She soon became a great favourite of the Emperor and presented him with a son. The Empress became very jealous of this concubine and plotted with her son, who was the Heir Apparent, for the downfall of Pao Ssŭ. At the time of an Imperial audience, when the Emperor was receiving his ministers, Pao Ssŭ, venturing into the garden in front of the palace, was set upon by the attendants of the Heir Apparent and mauled mercilessly. As soon as the Emperor heard of it he banished the Heir Apparent, divorced the Empress and proclaimed the son of Pao Ssŭ as his successor. The Emperor did everything in his power to satisfy the whims of this favourite woman, going so far even as to kindle for her amusement the beacon fires on the hills which summoned his baronial chiefs to the rescue of his capital. The dismay of these chiefs, who had been fooled by the unnecessary call to arms, caused great amusement to Pao Ssŭ, but the incident proved fatal to the Emperor when at a later period his capital was attacked. The beacon lights were again kindled, but this time without effect in summoning necessary relief. The bar-

barians attacked the capital and the Emperor with his favourite was slain.

This was in fulfilment of a prophecy which had been made by an astrologer during the reign of Hsüan Wang, father of Yu Wang. During the thirty-ninth year of Hsüan Wang, 766 B.C., the Emperor left his capital and went on an expedition against the Western barbarians. While he was at T'ai-yüan he decided to take a census of the city in order to conscript as large a military force as possible. After doing so he returned to his capital, but on arriving at the suburbs was met by a crowd of children who were singing a song that had been taught them a few days earlier by a youth wearing a red coat. The words of the song were:

> "The sun is setting, the moon is rising,
> The Chow dynasty will be ruined
> By bows of the wild mulberry and quivers of rattan."

The Emperor was greatly distressed by this song and ordered the arrest of the young man who had taught it to the children. At a meeting of the Ministers of state on the following day, the Emperor inquired of them the meaning of the song. Po-yang Fu, who was Director of the Astronomical Board, replied that this youth was Mars as shown by the red colour of his coat, and that he had sung this song as a warning to the Emperor of the approaching overthrow of his kingdom. This overthrow would not be brought about by the incursions of enemies from without but by the intrigues of a woman in the palace. This was the meaning of the line concerning the setting of the sun and the rising of the moon, the sun meaning the Emperor and the moon an Empress. It was this prophecy which was fulfilled by the dire results of the influence of the concubine Pao Ssŭ over the Emperor Yu Wang.

Hsü Yu is a conspicuous example of modesty in the estimate of one's own abilities. He was one of the Four Philosophers

of Miao Ku Shê, a hill in the Northern Sea, mentioned by Chuang Tzŭ. The Emperor Yao offered to resign the throne in his favour, but this alarmed Hsü Yu so much that he rushed off to cleanse his ears from the contamination of such words. He was accustomed to drink water by dipping his hand in the brook. Some one gave him a gourd to use for this purpose. Hsü Yu hung it on a tree near his house and the wind whistling through the gourd made a pleasant sound. He did not consider himself worthy to have this pleasure and threw the gourd away.

Even brigands may teach useful lessons. Confucius, accompanied by Yen-yüan and Tzŭ-kung, was travelling south of T'ai-shan. He had an interview with Tao Chih which nearly turned into a tragedy. "Is it not you," the brigand said to him, "whom they call K'ung Ch'iu, false sage of the Kingdom of Lu? In your criticisms and invectives you spare neither military nor civil officials, and it is all simply to throw dust into the eyes of the Prince. You are nothing but a beggar for honours and there is no greater brigand than you. It is by mistake that they call me 'the Brigand,' Chih. It would have been more logical to call you 'the Brigand,' Ch'iu. You pose as a holy man and at heart you are only a clever hypocrite, whose words deserve not the slightest credence." Confucius in return cried: "Why by the goodness of my heart did I raise up these difficulties for myself!"

Liu Chih was the younger brother of Liu Hsia-hui, the disciple of Confucius. He was commonly known as Tao Chih, the brigand. This bandit had a band of nine thousand men under his command, and he was the cause of great trouble in the Kingdom. His band held men as hostages, carried off women, stole cattle and horses, and devastated all the country which they covered. Liu Chih is worshipped as the General of the "Five Brigands" (Wu Tao). The character for "brigand," *tao*, has the same sound as that of "road," and the term "Five Brigands" was originally "Five Roads." It is stated

in the *San Kuo Tien Lioh* that, before the death of Ts'ui Chi-shu, his wife in a nightmare saw a man ten feet in height whose whole body was covered with black hair. This monster said he had come to injure her. Upon telling her dream to a sorcerer, he said that the one who had appeared to her was the "General of the Five Ways" (Wu Tao Chiang Chün), and that his appearance in her house was a bad omen. According to the critic T'ien I-hêng of the Ming dynasty, who was an authority on poetical references, the General of the Five Ways is the god of the brigands, and the reference is taken from the Ch'ü Ch'ieh Chapter of Chuang Tzŭ. The "Five Roads," i.e., the five qualifications of a successful brigand, are the ability to conceal things, courage to be in the foreground, strength to be the last to leave, prudence to know when to take action and when to refrain, and fairness in dividing the spoils.

During the time of the Emperor Ming Ti, 58–76 A.D., of the Eastern Han dynasty, the country was in a condition of prosperity and peace. This was due to the genius of the Emperor in securing able men from all parts of the country to assist him in carrying on the government. His selection was not made by examination, but solely on the recommendation of his high officials scattered throughout various districts. The district magistrate of Yang-mei recommended a man named Hsü Wu, concerning whom an interesting tale is recorded in the *Chin Ku Ch'i Kuan* ("Curious Tales of the Present and Past"). It is narrated that Hsü Wu was one of three brothers and that his father had died when he was only fifteen years of age, leaving the two younger brothers, Hsü Yen and Hsü P'u, aged respectively nine and seven, in his charge. There was a small estate which required careful cultivation in order to support the three brothers, and this work was undertaken by Hsü Wu. He toiled in the fields during the day, but spent his evenings in patient study. During both of these employments Hsü kept his younger brothers at his side. After a few

years Hsü Wu not only had succeeded in increasing the value of his property, but had also acquired a good education for himself, and in these two results his younger brothers shared. The Elders of the district called the attention of the magistrate to the great talents of Hsü Wu and urged that he be recommended to the Emperor for appointment. When Hsü Wu reached the capital he was first appointed secretary of a Board and later rose to a very high position.

After a few years of service to the Government, Hsü decided that he would return home and ascertain how his brothers had been prospering. He found that they had made good use of their time both in tilling the soil and in proficiency in their studies. In order to test their real attainments, however, Hsü Wu conceived the plan of suggesting that the estate should be divided, and, in view of his high position as contrasted with that of his brothers, that he should be given the larger portion of the valuable lands and houses which had come into their possession chiefly through the exertions of the two younger brothers. The discipline of the two brothers had been so severe that they readily agreed to Hsü's proposal and contented themselves with living abstemiously in small thatched houses while their more prosperous brother fared luxuriously in the comfortable rooms of the central court. Hsü Wu was not wholly neglectful of the interests of his brothers for he recommended them to the magistrate, who in turn sent in their names to the Emperor as fit persons to receive high positions. In due time the two younger sons were appointed to responsible posts in which they were as successful as their elder brother had been.

The sequel of this story is that when the two brothers resigned from their official positions and returned to their ancestral home, Hsü called together the Elders of the district, and in their presence told his two younger brothers of the plan which he had followed all these years for testing their abilities.

He had become satisfied that the brothers were men of superior talent and commendable virtue. For this reason he requested the Elders to make a new distribution of the property and money so that he would share equally with each of his two younger brothers, and thus undo what must have been considered as an unjust distribution made several years previously. The younger brothers at first objected to any change and said that they had received in the first instance more than they had deserved, but Hsü insisted on carrying out the plan. This redistribution was successfully negotiated by the Elders, and the three brothers with their families lived to the ripe old age of one hundred years in perfect harmony.

A story is told of Yang Yung-po, a man of the second century A.D. He lived in a mountain pass and was accustomed to supply drink to thirsty travellers. After carrying on this charitable work for more than three years, a wayfarer whose thirst had been quenched, presented Yang with a pot of what he said were cabbage seeds. The stranger told him to plant these seeds in a field and that thereby he would obtain some good jade and also a wife. After planting the seeds, Yang bethought himself of a well-known woman of comely parts who demanded, as the price of her willingness to marry him, two bracelets of white jade. Yang remembered the statements made to him by the traveller and went out to dig in his field, whereupon he was rewarded by finding five pairs of jade bracelets. It is from this tale that the district of Yü-t'ien in the Province of Chihli takes its name — Yü-t'ien having the meaning of "a field of jade."

Shih P'i, a magistrate of the Tê-hua district, lost his wife when he was forty years of age, and was left with one daughter, Yüeh Hsiang, who was then eight years old. Shih P'i was a conscientious man, upright in his dealings, and gifted with great legal discrimination. When he returned in the evenings from his office he would take little Yüeh Hsiang on his knee and teach her characters, or play chess and other games with her.

One day the nurse who was playing with Yüeh Hsiang, kicked a ball into a tank which was embedded in the floor to hold water. They both tried in vain to pick it out, and finally called Shih P'i, who thought this an excellent time to test the intelligence of his daughter. He asked her to suggest a method of recovering the ball. Yüeh Hsiang, after a few moments' thought, advised that water should be poured into the cavity and the ball would rise to the top. This they did and the ball came out, greatly pleasing Shih P'i.

After Shih P'i had been magistrate in this place for two years, he fell into disgrace on account of the loss of government grain, and died of grief. He left his daughter in charge of her nurse, but in order to pay to the government the debts which had been left, it was decided to sell both the daughter and the nurse. They were bought by Chia Chang, a man who had been pardoned for an offence by Shih P'i, and thought to show his gratitude to him by kindness to his daughter. He took them to his own home and placed them in charge of his wife, telling her that Yüeh Hsiang should be treated as their own daughter. Chia Chang's wife was neither virtuous nor wise, and finding Yüeh Hsiang both beautiful and intelligent, became exceedingly jealous of her. Chia, when he was away from home trading, would find a choice bit of silk or gauze and send it to Yüeh Hsiang to make a dress. This further irritated the wife so much that she could no longer hold her tongue, and she would storm and rage, using anything but the choicest language.

After continued insults which Chia Chang tried in vain to prevent, the wife, taking advantage of the absence of her husband, seized all the pretty clothes which had been given by her husband to Yüeh Hsiang, and then sold the girl as a servant to a bride just married into the family of the magistrate who had succeeded Yüeh Hsiang's father in this office. On the day following her sale, Yüeh Hsiang was given a broom and told

to sweep the floor. The magistrate, Chung Li, passing through the room, found the new maid-servant leaning on her broom and weeping copiously. He asked her what the trouble was, and she told him the story of the ball which had fallen into the cavity in the floor of that very room, and of her father's praise for her intelligence in suggesting a way of recovering it. She went on and told him of her life since her father's death and of her ill-treatment at the hands of the wife of Chia Chang. The magistrate was greatly impressed and amazed to learn that she was the daughter of a man of his own rank, and he immediately thought of a plan whereby he might atone for having treated the daughter of the late magistrate as a low-born menial. He consulted with the magistrate of an adjoining district, Kao, and arranged a marriage with Kao's younger son. After the wedding Chung Li had a dream in which Yüeh Hsiang's father, Shih P'i, appeared to him, and said that because of the kindness he had shown his daughter, he had interceded with the Supreme Being, who had offered a son as a reward to Chung Li, in order to spread the fame of the family. The deity also highly approved of the conduct of the magistrate Kao, and as recompense to him, had offered to raise his two sons to high office. As soon as Chung Li awoke he told his dream and went to the temple to burn incense, contributing one hundred taels of his salary. In fulfilment of the promise, his wife, at the age of forty years, had a son who became Senior Wrangler. Chung Li rose to the office of Grand Secretary and lived to be ninety years of age.

Chia Chang, upon his return, was angry to find that his wife had sent Yüeh Hsiang and her nurse away, but after investigation was satisfied to learn that they were both happily married. He would, however, no longer live with his faithless wife, and married one of her maids. They had two sons. Thus all parties met with their rewards.

CHAPTER XIV

THEATRICAL TALES

THE most popular and widely known tales of early Chinese life are those which concern the events at the close of the Han dynasty, when the country was divided into the Three Kingdoms of Shu, Wei and Wu. These were woven into a series of historical dramas called the *San Kuo Chih Yen I* by Lo Kuan-chung in the twelfth century, and soon became the most stirring national events that have ever been produced on the stage. The period covered is from 168 to 265 A.D. The narrative begins with the domination of the eunuchs during the reign of Ling Ti when the Empress Tou was regent. It was against the power of the eunuchs that the great literary statesman, Li Ying, vainly hurled himself at the cost of his life. Soon the rebellion of the "Yellow Turbans" (Huang Chin) broke out, headed by Chang Chio who succeeded in raising a force of nearly four hundred thousand men. This large body of men had been brought together by a common belief in the magical powers of Chang Chio and of his two brothers. These men made capital of this popular trust in their powers, fraternized with the eunuchs and plotted insurrections.

During the rebellion, Liu Pei entered into a solemn covenant with Kuan Yü and Chang Fei, which was known as the "Peach-Orchard Oath" (T'ao Yüan San Chieh I), the purpose of which was to reclaim the declining fortunes of the Han dynasty. These three men, among seven hundred characters, became the central figures of the drama; though this position would scarcely be warranted by historic facts. Of the three, Liu Pei is the foremost as was his right on account of his being

the descendant of the Imperial House of Han and himself the founder of the Han dynasty in Shu, the modern Szechuan. He is represented as a paragon of kingly virtue. He was always calm and dignified. The men associated with him gave him the respect due to a king. He had some ability as a leader up to the time when he became King; then he lapsed into a state of helplessness, such as is supposed to be natural to this position. He was stern and devoted to justice even to the point of throwing to the ground his infant son who had been rescued with his mother by the personal valour of his General, Chao Yün. He blamed the child for causing a valuable general to run the risk of losing his life. He himself was by no means brave under all circumstances, for when defeat came he took refuge in flight, leaving his generals and soldiers to their fate. He had an extraordinary personal appearance. His ears were so long that they reached to his shoulders, his arms reached below his knees and he could look behind him with his eyes.

The rise of the Three Heroes was very slow. They wandered from place to place associating themselves at one time with one leader, and then with another. Sometimes they helped Ts'ao Ts'ao, and again they are found on the side of Ts'ao's enemies. They met with no signal success until Liu Pei discovered the hermit, Chu-ko Liang, in his reed hut. Liu Pei was astonished to find the profound knowledge of Chu-ko Liang, and likened his discovery to that of a fish being restored to the water. The record of this meeting of Liu Pei with Chu-ko Liang occupies three chapters of the drama, thus emphasizing the importance of this extraordinary man. After the aid of this great General has been secured, the drama narrates the preparations for the great battle at Ch'ih Pi, the modern Chia Yü Hsien, about fifty miles west of Hankow, on the Yangtze River. The army of Ts'ao Ts'ao is represented as numbering about one million men, and so confident was this immense force of its success that it lay idle for a whole month

waiting for Liu Pei to appear. Previous to the great battle there had been innumerable fights and skirmishes in which various heroes showed their prowess, but the battle had no sooner begun than it ended in the utter rout of Ts'ao Ts'ao. After this great exploit little is said of the two other heroes, Kuan Yü and Chang Fei, whereas much is made of the wonderful deeds of Chu-ko Liang. He headed an expedition to the south where he performed many deeds of valour against the turbulent barbarians called Man I. Liu Pei rose rapidly to power and founded his new Han dynasty with his capital at Ch'êng-tu. This kingdom was not so powerful as that of Wei founded by Ts'ao Ts'ao, nor so wealthy as that of Wu founded by Sun Ch'üan, but lesser attention is paid to these two kingdoms in the plot of the drama, which makes Liu Pei the leading person.

Kuan Yü was the noblest of the Three Heroes. He remained faithful to the oath which he had sworn in the Peach Garden and was always true in his allegiance. Though he was a great warrior, he remained a kindly man, as shown by his allowing Ts'ao Ts'ao to escape from punishment by death for carelessness. When Ts'ao Ts'ao had made him many valuable presents, he returned to his companions still clad in the old armour which had been given to him by his sworn brother. He fought bravely against Sun Ch'üan, and rejected the offer of mercy, though he paid the penalty of it with his life. He had a striking personality, his long flowing beard making him very distinguished in appearance.

Ts'ao Ts'ao was the villain of the drama. He was bold but stupid, and is represented as always falling into traps which were laid for him. He is resourceful in plans but always fails to carry them to completion. His cruelty was constantly being shown by the severe punishments which he meted out to all who opposed his will. He killed the entire household of his father's sworn brother with his own hands and he attempted

to assassinate Tung Cho. He was not wholly devoid of kindness, as is shown by his treatment of Kuan Yü while he was his prisoner, finally allowing him to escape. He was bold and intolerant, and it was these qualities which brought about his death. He had decided to build a great palace for himself and, in order to obtain a large pillar, ordered a pear-tree to be cut down. Whenever the axe struck the tree groans proceeded from it. This irritated Ts'ao Ts'ao and he determined to cut the tree down himself, but at his first stroke he was splashed with blood. During the following night the spirit of the tree visited him, and after reprimanding him for what he had done, struck him a blow on the head. This blow threw him into a delirium, during which the spirits of the hundreds of people whom he had slain, tormented him, and from this he never rallied.

Chang Fei takes an unimportant part in the development of the plot. He is described as being eight feet in height, with large round eyes, sharp jaws, a head like a leopard and whiskers like a tiger. He was courageous on all occasions, at one time taking his stand upon a bridge and defying the whole of Ts'ao Ts'ao's army. He was the faithful adjutant of Liu Pei and became his Minister after Liu Pei had set up his new dynasty.

The other great hero of the book is Chu-ko Liang, who is generally given the affectionate title of K'ung Ming. It would be impossible to exaggerate the extraordinary virtues which are ascribed to this man. Everything he attempted or advised was certain of success. He is the perfect example of a brilliant genius combined with exemplary virtue. He was able to call to his aid not only the useful inventions which he contrived, but also extraordinary powers which no one else understood.

Innumerable tales have been told concerning the great deeds of this wonderful man. The following is an interesting example of his brilliance in military strategy. In consultation

with Chou Yü, a clever young statesman, regarding the plan of attack of their enemy Ts'ao Ts'ao, K'ung Ming stated that Ts'ao Ts'ao had collected an army of a million men and would probably attack them by water. He then inquired what would be the best weapons to use in frustrating such an attack. Chou Yü answered that they would need bows and arrows, but that the army was extremely short of arrows and would need at least one hundred thousand. K'ung Ming promised on penalty of his life to produce the required number in three days. He then asked for twenty or thirty large boats, a large quantity of straw and cloth, and about forty soldiers who were to bring drums and gongs with them. When all these were produced, K'ung Ming had the straw made up into shapes like men, which were clothed and placed in position on the decks. Very early on the morning of the third day, K'ung Ming and a counsellor of Chou Yü's named Lu Hsün, who had been detailed to watch events, went aboard one of the vessels with the forty soldiers, the whole fleet was then unmoored and the boats floated down-stream. Just as the boats approached Ts'ao Ts'ao's fleet, a heavy fog fell, all of which had been correctly calculated by K'ung Ming. He then ordered the soldiers to beat their gongs and drums and make as much noise as possible. Ts'ao Ts'ao's archers, alarmed, and fearing an attack, fired in the direction of the sound. This firing continued for over an hour, when K'ung Ming ordered a retreat. As they retired, he ordered his soldiers to shout their thanks to Ts'ao Ts'ao for his liberal supply of arrows. The arrows were found in greatest profusion, sticking to the straw dummies. Over a hundred thousand were thus collected from the enemy without the loss of a single life.

Supernatural powers and extraordinary events are frequently mentioned in the drama. The magical leaders who were with the Yellow Turbans were able to cause stones to fly, fierce winds to arise, and paper men to appear from the earth. When an

army of men from the kingdom of Wei had attacked the territory of Shu, K'ung Ming frightened them away by suddenly appearing in a ghostly form. When K'ung Ming was on his southern expedition, an old hermit gave him information regarding the best way to attack his enemies, and to Ts'ao Ts'ao an old white-haired stranger appeared telling him how he could build a wall about his camp. At important crises clever advice is given by some previously obscure person, and this advice leads to a great victory. At one time the General Chao Yün appeared with a small troop at the critical moment, when it seemed certain that Kung-sun Chao would be defeated. The marvellous personal appearance of Chao Yün accomplished in a few moments what Kung-sun Chao's army dared not attempt. Leaders burst into beleaguered cities or arrive with dispatches just when the turn of events is most urgent. Rescuing forces are hidden in convenient ravines or behind trees, ready to appear at the opportune time. Such incidents are not necessarily historical but they contribute their share to this remarkable drama, the parts of which have been presented in all probability to more hearers than any similar production in the history of the world. This summary is a very inadequate presentation of *San Kuo Chih*, which would require a book devoted wholly to its translation if one tried to describe all its scenes.

Kuo Ai of the T'ang dynasty was the son of Kuo Tzŭ-i. He was one of a large family of seven sons and eight daughters. On account of the great merit of his father, the Emperor T'ai Tsung arranged the marriage of his daughter with Kuo Ai. This was a high honour, but was considered appropriate, inasmuch as Kuo Ai's father had already been raised to the rank of Prince of Fêng-yang. The young couple did not get on very well together, the husband boasting that it was due to the merit of his father that the Emperor held his throne, and the wife making too much of her rank as a Princess. One day Kuo Ai told his wife that she might be very proud of having

an Emperor for her father, but that if his father wanted to be Emperor he could easily become such. At this she became very angry and said some harsh things to her husband, whereupon he twice slapped her on the face. She rushed off in a rage to tell her father, the Emperor, and accused her husband of disloyalty on account of the remarks which he had made about his father, Kuo Tzŭ-i. The Emperor took the episode very calmly and said that the squabble which they had had was probably due entirely to their youth. While the daughter was stating her case to her father, Kuo Tzŭ-i himself appeared upon the scene bringing his son Kuo Ai with him, whom he had bound in chains. He requested the Emperor to order the summary execution of his son for the disrespect which he had shown to the Emperor's daughter. The Emperor refused to do so and with magnanimity of spirit pardoned everybody.

Fig. 60. Yo Fei

Other theatrical tales centre around Yo Fei and his wife. After the death of Yo Fei's father he was taught by his mother, and many instances are dramatized depicting the care which the mother took of her son. She chose for him a good wife, and after his marriage he obtained the highest degree in the national examinations. After volunteering for service in suppressing the northern invaders, he himself became the vic-

tim of false charges. Being imprisoned he was obliged to be absent from his family, and many songs are introduced into plays praising the virtue of Yo Fei in placing public duty before that which he owed to his mother. When Yo Fei returns home he finds his wife and inquires from her where his mother is. His wife informs him that his mother divides her time between teaching his young son and worshipping Buddha. He hastens to see his mother and tells her it was only on account of his desire to see her that he left camp. The mother replies that her only wish is that her son should be loyal to the Emperor. The mother and wife are torn between the two natural feelings of keeping Yo Fei at home and of wishing him to do his duty to his country. It was the time when the Emperor had been taken prisoner by the Nü-chên Tartars and the capital was in the hands of the enemy. Yo Fei wanted to go to the rescue of the Emperor, but could not persuade himself that it was right for him to do so in view of what he should do for his mother. His mother remonstrated with him for this and insisted that he should go. Before sending him off she tattooed four characters on his back which meant "Serve your country with pure loyalty." Yo Fei left his mother and his wife with their blessings upon his head, although he had assured both that it was probable he would never return.

The last days of the unfortunate Ming Emperor, Ch'ung Chêng, 1427–1444 A.D., were full of stirring events, some of which have been dramatized in the famous tragedy "The Lamentation of Ch'ung Chêng" (*Ch'ung Chêng T'an*). The scenes that took place between the Emperor and his family on the fatal days which resulted in the capture of Peking on April 9, 1444, by the rebel Li Tzŭ-ch'êng, are depicted with striking detail. The Emperor recalls the calamities which have befallen the Empire during the seventeen years of his rule — famine, flood, pestilence, drought, fire — all ending in rebellion which his own troops were powerless to quell. Entering

her court-yard he beheld the Empress shedding bitter tears, but seeing the troubled face of the Emperor she restrained her own feelings and tried to comfort him. While they were talking together the boom of cannon and the neighing of horses mingled with the shouts of the men who were attacking the city. Their son entered and the Emperor left him with his mother while he remained wrapped in his own gloomy thoughts. Suddenly he realized that the two had been gone for a very long time and started to find them, only to discover that the Empress had thrown herself into a well. While he was lamenting the death of his Empress his beautiful young daughter hastened to his side. The Emperor said to her: "How can I allow you to fall into the hands of the rebels?" and thereupon, after tenderly embracing her, slew her with his own sword. He then commanded a servant to go with him to Coal Hill (properly called Prospect Hill or Ching Shan) and to bring writing material. The Emperor partially disrobed himself and climbed, bare-headed and bare-footed, halfway up the eastern side of the hill. Here he stopped to write his last words: "Rebels have captured the Empire. How can I face my ancestors? Do what you like with my body, but do not injure my innocent people." He put this writing into his pocket, loosened his own silk girdle, went up a fir-tree, to a limb of which he tied the girdle and thus hanged himself. When the victorious Li Tzŭ-ch'êng had been led to the spot where the Emperor was hanging, he ordered the body to be taken down and treated with respect. "This was an Emperor who loved his people," was his comment when Li read the paper which was taken from the body of the dead Emperor.

There are many other plots centreing around great characters such as were conspicuous at the founding of the various dynasties. In contrast with these historical plays are those with modern plots which are to a certain extent didactic. As an

example of such plays the following is a summary of "The Willow Lute" (*Liu Ssŭ Ch'in*). This play has been popular in China for the last two generations.

Li Chi was a wealthy merchant whose wife had died leaving him a son, Po T'ung, and a daughter Kwei Chi. He had married for a second time, taking to wife a woman by the name of Yang San-chun. It became necessary for Li Chi to take a business trip into a distant province. While he was gone his wife entered into a low intrigue with a wealthy libertine of the city, T'ien Wang. One day Po T'ung, the son, saw this man coming out of his step-mother's room, and violently accusing him, he drove him out of the house with blows. The step-mother flew into a towering rage, and when Kwei Chi, the sister, and her old nurse came to Po T'ung's assistance, she set the girl to grinding rice and sent the boy to the hills to gather fuel.

Kwei Chi and the old nurse followed Po T'ung out to the hills, and Kwei Chi begged her brother to go at once and seek their father, giving him her ear-rings and head ornaments to pay for his travelling expenses. After bidding him an affectionate farewell, Kwei Chi watched until he was out of sight, and then in the presence of her old nurse, jumped into the river, saying she would rather die than return to her step-mother. The nurse returned home mourning, but with revenge in her heart against the wicked Yang San-chun.

But Kwei Chi was not drowned, for the Water-god of the river rose out of the depths and bore her away in his arms. It happened that same day that a retired officer, Liu Hsiao-hsiang, with his wife, Lady Wang, was travelling on the river in a great junk. The Water-god brought Kwei Chi to the surface close by the boat, and she was rescued and taken on board. The old couple were so impressed with Kwei Chi's sad story and so charmed with her appearance that, being childless, they decided to adopt her as their own daughter.

The fate of Po T'ung had not been so happy. He wandered far and wide in search of his father until his money was all spent. Worn and discouraged, he sought refuge in a monastery, where the old abbot took him in as an acolyte. The prefect of that district, coming to the monastery one day to offer incense to the gods, was so much struck with the appearance of Po T'ung that he offered to adopt him. The abbot willingly let him go with the prefect, who promised to educate him in such a way that Po T'ung should have every opportunity for official advancement.

Meanwhile, sad things had been happening at the home of Li Chi. The old nurse, after seeing her beloved charge drown herself, as she thought, returned home to accuse Yang San-chun, and was kicked and beaten to death by her and her low companions. Shortly after, a new complication arose. Chao Chung, who was betrothed to Kwei Chi, came to the house to make final arrangements for the marriage. Yang San-chun invited him to wait in the library, and then plotted with T'ien Wang that they should keep him there until the middle of the night when they would set fire to the building. But as Chao Chung waited there, the ghost of the old nurse appeared and told him of all the evil doings of the wicked step-mother, the supposed death of poor Kwei Chi, and the plot against his own life. Chao Chung, incredulous at first, was finally convinced and fled. His plight was indeed pitiful, for his father had died leaving him very poor. He tried to make a living by writing, but was robbed of what little he had, and finally was reduced to begging and came to the door of Liu Hsiao-hsiang, the retired soldier who had adopted Kwei Chi. Liu was struck with his intelligent expression, and on questioning him, found that Chao Chung's father had been one of his closest friends. So Liu at once took Chao Chung into his family, to give him every chance for study in order that he might attain literary eminence.

Chao Chung's troubles were now over, but his heart was still

sore at the loss of Kwei Chi, and he would often take his willow lute, the emblem of his betrothal, and sing to himself of his sorrow and his loneliness. One day he happened to leave the lute in the garden, where Kwei Chi, whom of course he had not yet seen, found it. She recognized it at once as the lute which had been given to her lover as a marriage pledge, and rushed in to ask her adopted father and mother how it chanced to be there. In response to their questions she told them of her betrothal to Chao Chung. They were delighted at the amazing coincidence, and asking Kwei Chi to retire, they sent for Chao Chung. When he came in, old Liu Hsiao-hsiang suggested that a marriage might be arranged between Chao Chung and their daughter. Chao Chung told them of his betrothal to Kwei Chi and said he desired no other wife. They then called for Kwei Chi, and the surprise and delight of these two young people at finding each other again was beyond description. The marriage was at once arranged and took place amid great festivities.

But while things were going so well with the son and daughter, their poor old father, Li Chi, had fallen upon terrible days. He returned from his long trip penniless, having been robbed by two highwaymen of all his earnings. He reached home to be greeted by the news from his wife that his son and daughter had both died of a serious illness. As he was mourning them, a maid-servant came to him and told him the truth about his wife's unfaithfulness and the fate of Po T'ung and Kwei Chi. Yang San-chun overheard the maid's charge, flew to her evil associate, T'ien Wang, and together they plotted the most wicked deed of all. They kicked the poor maid-servant to death, placed her body in the room of Li Chi, and then T'ien Wang went to the magistrate's office and accused Li Chi of having outraged and murdered the girl. Li Chi was brought before the magistrate and tortured on the rack until he confessed, to save his poor old bones, whereupon he was thrown into prison.

Meanwhile Chao Chung passed his literary examinations bril-

liantly and was appointed magistrate of the district of Pao Ch'ing, Kwei Chi's old home. With his wife he proceeded at once to take up his new appointment. Poor old Li Chi was being tortured in his prison-cell while his sufferings were unknown to his own daughter living happily so near him. The god, Tai Po, one night took pity and conveyed the words and groans of Li Chi to the ears of his daughter. She thought she had been dreaming, but the next morning made inquiries and found that in truth it was her own father who was thus confined and suffering. She sent for him, and, having disguised herself so that he would not recognize her, heard his sad tale of the unjust accusation and her step-mother's crime. Kwei Chi went at once to her husband to plead for her father's release. He said he could do nothing, since the old man had made a written confession, but that the new Governor would be arriving that day and that the case might be laid before him. But there was one difficulty. In the absence of the old man's son, who could appear to plead for him? Kwei Chi immediately said that since her brother was not there she herself would plead in his stead. When Chao Chung protested that such an act would disgrace him as a magistrate, Kwei Chi said that to save her father's name she would despise any office and climb to Heaven or crawl to the depths of the earth. Her husband was much touched by her filial devotion and promised to help her, regardless of the public consequences.

The Governor arrived, entered the Hall of Justice, and called for the first case. Kwei Chi was brought before him and handed him a statement of her suit. The Governor commenced to read it, started violently, looked at Kwei Chi, then ordered the court to be cleared and Kwei Chi conducted to an inner room. When he followed her in, she discovered that the Governor was none other than her long-lost brother, Po T'ung. Her husband, the magistrate, came in and joined in the happy reunion, and their father Li Chi was at once sent for. He ar-

rived to find his family restored to him, and their happiness was complete. And as for the wicked Yang San-chun and her companion, they found the fate that they deserved on the execution-ground.

CHAPTER XV

BUDDHIST MYTHS

BUDDHISM entered China from Central Asia in the year 67 A.D., during the reign of the Emperor Ming Ti. The two bonzes, Matanga and Gobharana, brought with them Buddhist books which they are said to have carried on the back of a white horse. They settled at Lo-yang which was then the capital, and the Emperor built for them, east of the city, the first monastery in China and named it "The Monastery of the White Horse" (Pai Ma Ssŭ). The buildings on this site have been repaired many times during succeeding dynasties. Buddhism made slow progress in China. The bonzes, who were nearly all foreigners, devoted their time to the translation of books. In the Chin dynasty, during the latter part of the third century A.D., Buddhism began to flourish under Imperial patronage. During the reign of An Ti of the Eastern Chin dynasty, Fa Hsien made his famous journey to India to secure books, pictures and relics. The Chin dynasty was succeeded by the Liu Sung, 420 A.D., and during this dynasty Buddhism made further progress in propaganda. Wu Ti, 502–550 A.D., the founder of the Liang dynasty, aided in disseminating the new faith and set an example to his people by taking monastic vows and by public preachings of Buddhistic doctrines. It was during his reign that the Indian patriarch, Bodhidharma, who was the twenty-eighth successor of Buddha, came to China by sea, landing at Canton. He was well received by the Emperor at Nanking and continued his journeys northward to the region ruled by the Northern Wei dynasty, generally known as the House of Toba. Here he entered the Shao Lin Temple on

the Sung Mountain where he sat for ten years in contemplation with his face to the wall. He was the founder of Zen, a Mahayana School, which later became the most prominent and widely diffused sect of Buddhism in China. Its teachings agreed in almost all particulars with the ethical teachings of Lao Tzŭ in the *Tao Teh King*, and the methods of its hermit devotees corresponded to those of the early ascetic followers of the Tao. This likeness of the Mahayana teachings to those of the liberal philosophers of early China accounts chiefly for the later rapid spread of Buddhistic doctrines throughout the country. This religion was recognized as foreign in origin, but it was claimed to be Chinese in reality as far as its teachings were concerned. In later centuries its foreign elements caused it to be persecuted, as in 446 A.D. when Ts'ui Hao discovered a secret supply of arms in a Buddhist temple at Ch'ang-an, on account of which Buddhism was prohibited, priests were put to death and temples burned. Again in the eighth and tenth centuries there were severe persecutions, but during all the opposition the close resemblance of the teachings of the Mahayana sect to the contemplative asceticism of the followers of the Tao preserved for it a place in the national life of China. After the rise of Taoism as an organized religion under the Emperor T'ai Tsung of the T'ang dynasty, it was recognized that there were but few distinctions between the Mahayana type of Buddhism and the established form of Taoism. Taoism adopted to a large extent the Buddhistic methods of organization, and Buddhism on its part sloughed off more and more its foreign characteristics. There came to be three religions, San Chiao, recognized officially throughout the country, viz. Confucianism, Taoism and Buddhism.

In previous chapters no mention has been made of the myths connected with Buddhism, for the reason that any myths which are peculiar to it are foreign in their origin and therefore cannot be considered as Chinese even though they are current

among the people. Most of the other Buddhistic myths which are of Chinese origin are shared in common with Taoism; but a few remain exclusively Buddhistic. One of the most noted mythological accounts is that of the adventures of Yüan Chuang, a priest of the seventh century, who travelled to India in search of Buddhist books. On his return he dictated an account of his travels to Pien Chi, and his narrative is chiefly concerned with a description of the various countries through which he had passed during his journey of sixteen years. This book is called *Ta T'ang Hsi Yu Chi* ("Western Travels in the T'ang Dynasty"). During the Yüan dynasty the noted Taoist Ch'iu Ch'u-chi was sent by the Emperor Genghis Khan to India and was accompanied by his pupil Li Chih-ch'ang. On their return Li wrote the account of their wanderings and of the miraculous events which he had learned to have happened to the priest Yüan Chuang on his earlier visit.

The title of Li's book is taken from the earlier one, and it is called *Hsi Yu Chi.* This later book is full of miraculous events which, although they are interpreted from a Taoist standpoint, are all connected with the Buddhistic monk Yüan Chuang, and for this reason are classified under the heading of Buddhistic myths. The first part of this book contains an account of the wonderful genealogy of Yüan Chuang.

There was a young student by the name of Chên Kuang-jui, of the city of Hai-chow. Hearing that a competitive examination was to be held in the capital city of Ch'ang-an, he decided to go up and try his fortune. When the examination was over it was found that Chên had taken first place. He was at once appointed to a magistracy in Kiang Chow, whither he proceeded with his old mother and his bride, the daughter of the Chancellor Wei Chêng. After a few days of travel, the old lady became so fatigued that they stopped at an inn to rest. One morning Chên bought a yellow carp from an old fisherman, thinking that his mother would enjoy it. But as he carried off

his purchase he noticed that the fish had closed its eyes, and he remembered an old saying that a fish which closed its eyes was not what it seemed to be. So he at once threw the fish back into the river. After staying some days at the inn, they found that the old mother was still not able to travel. As Chên was obliged to be at his post by a certain time, he got a house for his mother, made her quite comfortable and then proceeded on his journey with his wife.

When they came to the river Ch'ang Kiang, they took a boat to be ferried across. One of the boatmen, named Liu Hung, became enamoured of the beauty of Chên's wife, and with the aid of one of his companions, concocted a wicked plot. They waited until it was dark, and, when they had reached a deserted spot, they fell upon Chên and his servant, murdered them and threw their bodies into the river. The young wife tried to throw herself in after her husband, but was prevented by Liu Hung who dressed himself in Chên's clothes, secured his letter of appointment, and set out for Kiang Chow. Chên's body sank to the bottom of the river, where it was found by one of the spirits of the night-watch and reported to the Dragon King. The Dragon commanded the body to be brought before him, and at once recognized Chên; for, as it happened, the Dragon himself had been in the body of the fish which Chên had restored to the water. The Dragon at once ordered that Chên's ghost and soul should be brought to him from the temple where they had taken refuge. When the ghost of Chên had appeared before the Dragon King, and had described in detail the foul murder, the Dragon in return told of his indebtedness to Chên, invited his ghost to be a general in his own body-guard, and had his body carefully wrapped up and preserved until the proper time should come to restore Chên to life. On the journey to Kiang Chow, Chên's wife first resolved to kill herself, and then decided that, as she was pregnant, it was her duty to wait until her child was born. If it should be a son, he could avenge his

father's death. When they reached Kiang Chow, the villain Liu was accepted as the new magistrate, Chên. In due time Chên's wife gave birth to a son. When Liu Hung saw the child he ordered it at once to be killed, but the mother begged that he would wait until the next day, when she herself would cast the child in the river. The next morning she bit her arm and, with the blood, wrote on the baby's clothing his name and those of his parents, and why he had been cast into the river. Then she bit a small piece out of the child's right small toe so that she would be able to recognize him in future, and wrapping him up carefully took him to the river's edge. Just as she was about to cast him in, a plank came floating by. Thanking Heaven for answering her prayers, she tied the child to the plank and set him adrift. The plank floated away, and finally grounded in front of the Chin Shan monastery where the abbot, hearing a child's cry, came out and rescued him. He read the writing on the child's clothing, put it away carefully, and brought up the boy in the monastery. When he was eighteen, he was made a Buddhist monk and was given the name of Yüan Chuang. Finally the old abbot told him the tale of his arrival, and showed him the blood-written characters on his baby-clothes with their tragic story. Yüan Chuang immediately begged leave to seek his mother, which the abbot granted. He found her still at Kiang Chow, made himself known to her, and great was her joy at the miraculous return of her son. They then planned that Yüan Chuang should seek his grandfather, the old Chancellor Wei, and through him petition the King for the punishment of Liu Hung and his confederate. Yüan Chuang at once set out for the capital. When the King heard the story, he was so much incensed at the villainy of Liu Hung and the deception which he had so long practised that he gave immediate orders for the arrest and punishment of the two criminals. The Chancellor and Yüan Chuang went back to Kiang Chow with the troops who were to carry out the King's orders. Li

Ku, the confederate, was first beaten and then cut into a thousand pieces, while Liu Hung was taken to the river-bank near the place where the murder was committed. There his heart and his liver were torn out and burned, with sacrifices to the spirit of the murdered Chên. The report of this was at once carried to the Dragon King who summoned the ghost of Chên, told him that his murderers had met their deserts and that, as his wife and son were sacrificing on the river bank to him, he might that day return to them. He then gave Chên many beautiful gifts and ordered some of the spirits to release Chên's body, carry it to the mouth of the river, and there return to the body its soul. As Chên's wife was bewailing and lamenting her dead husband at the edge of the river, suddenly a corpse was seen floating toward them. As it came near, she recognized it as the body of the long lost Chên. They drew it ashore, and as they were wondering how such an amazing thing could have happened, suddenly the body began to move, and sat up. And then Chên opened his eyes, to the astonishment and joy of his wife and son. He appeared equally astonished at finding himself where he was, but soon heard the whole story. There was great rejoicing all through the city at the resuscitation of Chên Kuang-jui, and the King was so interested that he appointed Chên to a high educational post. Yüan Chuang, the son, returned to the Chin Shan monastery.

In every possible way Buddhism adapted itself to Chinese opinions. It adopted Chinese architecture for its temples. It allowed the government to impose upon it a form of organization on the pattern of that of the State. It chose country sites for its great monasteries, and gradually developed four great centres in famous mountains which now rival, if indeed they do not surpass, the original noted "five mountains" (*wu yo*). The four Buddhist mountains are (1) P'u-t'o, on an island called by the same name off the coast of Chehkiang, near Ningpo, (2) Chiu-hua, in the Province of Anhui, situated

southwest of Wuhu, (3) Wu-t'ai, in the Province of Shansi, and (4) O-mei, in the Province of Szechuan. By invoking and honouring spiritual beings whom it found already existing in China, Buddhism departed from the teaching of its founder, and the chief intimate connection with this teaching was maintained through its insistence upon the duty of meditation. The practice of meditation was well-known in China before the arrival of Buddhism, and had been carried on from ancient times by the "Masters of Recipes" (*fang shih*). These men were known in the Chow dynasty and flourished in large numbers in the Ch'in. They were recluses who devoted their whole time to magical practices such as necromancy, exorcism and incantations. Buddhism found these men a good example for its own priesthood and their abodes models for its temples.

There has never been any clear-cut distinction between Buddhism and the teachings of the Liberal School which culminated in the Taoist religion. This has been true not only among the common people, but also among learned writers. Even the Emperor Hui Tsung, 1100–1126 A.D., of the Sung dynasty, who was an ardent supporter of Taoism, conferred upon Buddha the title of "The Golden Immortal of Great Knowledge" (Ta Chio Chin Hsien), thus incorporating him by Imperial authority in the Taoist pantheon. The Chinese have given their own adaptation in many instances to the Buddhistic deities brought from India. The historic Buddha, Śākyamuni, is represented in the attitude of meditation seated on a lotus-blossom, or as about to enter Nirvana, when he is represented as the Sleeping One (O-fo). The best known of the celestial Buddhas is O-mi-t'o-fo (Amitabha) and his name is recited as the beads of the rosary are counted. The Laughing Buddha, (Maitreya), Mi-lê-fo, is a tutelary deity in a class by himself. Among the Bodhisattvas, or lower grade of deities, the most important is Kuan Yin, goddess of Mercy. A Chinese legend makes her the daughter of a King who lived in the seventh century B.C.,

Fig. 61. A Hermit's Mountain Hut

though before the T'ang dynasty this deity was honoured as a male figure. The development of the worship of Kuan Yin is entirely due to Chinese influence, and she may be rightly considered as a Chinese deity. With her is associated another disciple, Ta-shih-chih, and together they are placed with the historic Buddha as a Trinity of Three Holy Ones (San Shêng). There are three other noted disciples, viz. Wên-shu (Mañjuśrī) who usually rides on an elephant, P'u-hsien who rides on a lion, and Ti-tsang who is the Supreme Ruler of Hell and has under him the twelve Kings of Hell. In addition to the saints (Lo-han) and patriarchs, there are the tutelary gods who are also adapted to Chinese ideas. Of these gods Wei T'o is the best known. He is a warrior, with a sword which is sometimes held in his hands and sometimes rests crosswise on the arms with the hands folded in prayer. Among these tutelary gods is also found Kuan Ti (Kuan Yü) the national god of war. In everything may be seen the moulding influence which the traditional customs and beliefs of China have had upon the form taken by Chinese Buddhism.

One of the best illustrations of the fusion of Buddhistic tradition with indigenous beliefs is the account in the *Shên Hsien T'ung Chien* of the feast given by the Pearl Emperor, Yü Ti, to his assembled officers whom he wished to consult about his proposed visit to the West for the purpose of studying Buddhism. Yü Ti was distinctly an indigenous creation of the Chinese mind, but he is also covered over with a heavy layer of Buddhistic conceptions. The place where he assembled his officers was the Hall of the Thirty-third Heaven. He asked them to help him to formulate plans for a visit to Buddha so that he might receive instruction from him. Their united answer to him contains the gist of the admixture of Buddhist and Taoist thought which is now so common. They said: "Every one, who through seven generations has cultivated the principles of the Immortals, and has not deviated from them, himself be-

comes an Immortal. You have already attained this high honour, but it will be necessary for you to follow your studies for nine generations before you can go to the West. If you wish to rid yourself completely from the miseries of life and death, you must become incarnate, lead the life of a hermit, and by practising virtue, finally become a Buddha. Otherwise your wish cannot be fulfilled." Yü Ti became a man, passed through several incarnations, and finally was admitted to the Buddhist paradise where he attained his desire of being taught by Buddha. It is a long tale full of interesting details, all of which illustrate the admixture or commingling of Buddhist and Taoist teachings in such a manner that it is difficult to separate them.

The people of China have only adopted such Buddhistic ideas as have been readily assimilated into their previous conceptions. The ancient religion of China, both in its Conservative and Liberal forms, recognized the supervision and control of mundane affairs by higher powers who rewarded the good and punished the wicked. Their worship of ancestors showed their belief in the continued existence of the soul after death. It was therefore easy for the people to accept the Buddhistic teaching about rewards and punishments with its accompaniments of Heavens and Hells, and also the doctrine of reincarnation or transmigration of souls. Buddhism became the means for the delivery of souls from torment. Although this doctrine of the lot of a soul in the future world being influenced by prayers from this world is not in harmony with original Buddhist teachings, it has been fostered among the common people as if it were thoroughly orthodox. It is unquestionably the emphasis which Buddhism has placed upon the relation of man to the future world that has given it its strong hold upon the people. Even with the highly educated and the highly promoted, a change in circumstances or the facing of approaching death attracts them to the teachings of Buddhism and to the observance of its ceremonies. Notwithstanding the adherence

of the people to many of the external observances of Buddhist temples, it must be remembered that the people of China share very little in the genuine ideas of Buddhistic teaching. They observe such ceremonies as conform to the general principles of their own indigenous religion which is represented on the one hand by the State ceremonies, and on the other by the traditions embodied in Taoism. China cannot be considered as a Buddhistic nation.

CHAPTER XVI

CRITICISM

THE way of the propagators of myths has not always been smooth. Confucius said: "Although you may respect spiritual beings, hold them at a distance. This is the part of wisdom." This agnostic attitude toward everything supernatural may be considered the ideal of the Confucian teaching; this teaching exhausted man's duty by circumscribing it within the bounds of the known world.

Wang T'ung, 583–616 A.D., of the Sui dynasty, was a strong opponent of all forms of myth. He upheld the teachings of Confucius and criticised Tso-ch'iu Ming, the author of the Commentary on the "Spring and Autumn Annals" (*Tso Chuan*), for introducing so many legends into his book. For the same reason he condemned the "History" (*Shih Chi*) of Ssŭ-ma Ch'ien and its supplement by Pan Ku. He was the first to throw discredit upon the tradition of the Fêng Shan ceremony having been performed by seventy-two ancient Emperors, beginning with Wu Huai and continuing down through the Hsia, Shang and Chow dynasties. Wang T'ung was a man of upright character and unusual intelligence. At nineteen years of age he made a journey to the capital, Ch'ang-an, and laid before the Emperor "Twelve Plans for Peace" (*t'ai-p'ing shih-êr ts'ê*), which were approved but pigeon-holed. He must be given credit for having been one of the first critics of fables, but he was as a voice crying in the wilderness. The T'ang dynasty, which came into power shortly after Wang T'ung's death, gave no heed to his admonitory writings, although it is said that the Emperor T'ai Tsung held them in high respect. They did not,

however, check or restrain the generations which immediately succeeded him from becoming the most prolific sources of myths in the long history of China.

It was not until the Sung dynasty that the pioneer work of Wang T'ung received due recognition. Ma Tuan-lin, author of *Wên Hsien T'ung K'ao*, praises his work. Ma himself was an able critic. He canvassed the whole field of antiquity with the view of expurgating it of myths and finding precedents for the benevolent autocracy in which he believed. There was a great amount of critical work done during the Sung dynasty, but none was of greater importance than that of Ma Tuan-lin.

The most bitter as well as the most amusing critic of myths, was Han Yü, 768–824 A.D., of the T'ang dynasty. In 819 he was in the position of Censor when the Emperor Hsien Tsung proposed to pay unusual respect to one of the finger-bones of Buddha which had been preserved as a relic in a temple at Fêng Hsiang in Shensi Province. This bone was enclosed in a case which could only be opened once in thirty years, but when opened would bring great prosperity to the Empire. The Emperor ordered it to be escorted to the capital and opened in the palace with elaborate pomp and ceremony. Following the example of the Emperor all classes of the people from highest to lowest offered gifts to the relic. Han Yü, single-handed, opposed the demonstration with a spirit which must be considered heroic when the conditions of the times are remembered. In his remonstrance Han Yü pointed out that Buddhism is only a barbaric superstition which was introduced into China during the Han dynasty. Previous to its arrival the Emperors of antiquity lived to a good old age, the Empire was at peace and its people contented. After this new teaching began, disorder and ruin followed in close succession. The Empire was broken up into small principalities and the dynasties were of short duration. The more devoted the rulers were to Buddhistic teaching, the more disaster they brought upon themselves and the coun-

try. When the first Emperor of the T'ang dynasty came to the throne it was his original intention to prohibit Buddhism, but he was dissuaded by his Ministers from carrying it into effect. "When you, the present Emperor, came to the throne I had great expectations that you would carry out this proposal of your illustrious ancestor, and was pleased when you issued proclamations prohibiting the people from becoming Buddhist or Taoist priests. Only a few years have passed since you took this commendable action and now you are found reversing entirely your former opinions. You have employed a host of priests to escort a bone of Buddha to the capital. You must know that this procedure cannot bring blessings upon yourself; you must have ordered it in the hope that it would lead the people to expect a prosperous year, or perhaps even for the purpose of amusing them. The populace, however, misunderstands your object and interprets what you have done as a sincere reverence for Buddha. Soon you will see them observing all the objectionable rites of this false religion to the neglect of their proper duties to the State. It is ridiculous to pay such honour to the bone of any dead person. In ancient times when funeral rites were conducted with propriety it was not allowable to touch a corpse, but now you have encouraged your Ministers to handle such a loathsome object as the bone of a dead person. You must renounce what you have done, throw the disgusting bone into a river or burn it so as to warn the people against such infamous delusions."

These were the caustic words of Han Yü. Some of the Ministers recommended that he should be condemned to death for such unjustifiable railing against his Sovereign; but a saner view was taken by the Emperor himself, who appointed him to the distant post of Prefect of Ch'ao-chou in Canton Province. Han Yü later described this place in a memorial as the "abode of typhoons and crocodiles where the air is malarial and poisonous." Here he remained during the tragic years when the Em-

peror came under the influence of the hated eunuch, Ch'êng Ts'ui, and spent most of his time searching for the elixir of life. It is generally believed that the Emperor was poisoned by one of these potions, as was also his son and successor, Mu Tsung. The calamities against which Han Yü had warned the Emperor actually came to pass during the life-time of this faithful and fearless Minister.

Han Yü had a delightful sense of humour along with his keen discrimination. He issued a solemn proclamation against crocodiles in the name of the Imperial power of which he was the local representative. This was a sly thrust at the over-weening complaisance of officials with the whims of the Emperor. The proclamation was issued in 820 A.D. and was addressed to the crocodiles. He reminded them of the lenience with which he had treated them since he had assumed the office of Prefect. This was in contrast even to what had been done by ancient kings who had not hesitated to drive out all snakes, reptiles and poisonous creatures. " It is only because this place is so far from the capital seat of Imperial power that you, crocodiles, dare to lurk round in the waters of the coast where you plunder food and propagate your young. However, I am the duly appointed representative of the all-powerful Emperor and am charged with the duty of caring for his people who live in this district. In my high position of responsibility I shall not allow myself to be terrorized by you, crocodiles. If you have any intelligence you will listen to my words. Within three days you are commanded to betake yourselves to the Great Ocean where you will find myriads of fish upon which you can feed. If you cannot reach a desirable place in three days I will extend the time to five or even seven days, but beyond that period I will not suffer your presence in these waters. If you disobey my commands I will select the most expert of my officers and men and we shall come with bows and poisoned arrows with which we shall utterly exterminate your whole race."

It is characteristic of the credulity of the age in which Han Yü lived that none of his contemporaries allowed themselves to comment upon this proclamation except in terms which took it seriously. One of them gravely remarks that following the issuing of these orders a violent storm raged for several days during which the crocodiles were all driven away. There could be no better evidence than this of the grip of occult influences in which the people of the T'ang dynasty were held.

A similar performance to that of Han Yü with the crocodiles was enacted by Hu Yin of the Sung dynasty, who died 1151 A.D. It occurred in this same city of Ch'ao-chou. The "Sung Dynasty History" (*Sung Shih*) records that when Hu Yin was Prefect of Ch'ao-chou he heard of the mysterious powers of a large serpent which, the priests claimed, had power to control the prosperity of the district. Former incumbents of the office of Prefect had been accustomed to pay high respect to this serpent, but Hu Yin decided to expose the fallacious pretensions which were claimed for it by the priests. He ordered it to be brought to his official residence and then said to it: "If you are a spirit, change yourself into one within three days, or at the end of that time I will kill you." There was no transformation, and Hu Yin carried out his threat, destroyed the serpent and punished the deceitful priests.

Many other similar examples of opposition might be quoted, but they would be lost in the multitude of corroborations of miraculous interventions with which Chinese books are crowded. As in every country, the intelligent objectors to superstitious beliefs formed a small minority in the age in which they lived. It is only by succeeding generations that the value of their courageous criticism has been recognized. With the growth of modern scientific knowledge there will be a gradual loosening of the hold which these beliefs have upon the people, and the work of the pioneer critics will be increasingly appreciated.

JAPANESE MYTHOLOGY

BY

MASAHARU ANESAKI

LITT.D.

UNIVERSITY OF TŌKYŌ

AUTHOR'S PREFACE

THE purpose of this book is not to tell amusing stories for the entertainment of the curious so much as to give to the serious reader a general view of the nature and the variety of Japanese myths and folk-tales. Therefore the stories are told as concisely as possible, and care is always taken to point out the connections, conceptual or historical, that exist between different stories.

A good deal has been said about the religious beliefs that underlie the stories, for the author deems the mythopœic activity of the human mind to be inseparable from its religious beliefs. He does not, however, commit himself to any conclusion as to the precise nature of the connection between the two, or as to the priority of either over the other.

On the other hand, the author is fully aware that many an idea or story must be traced to the circumstances of the people's social life, which varied with each epoch in their history. That view of the subject has been touched upon in some places, though not so fully as the author would have done if he had not been limited by the space allowed. Something more will be said concerning it in the author's *Japanese Art in its Relation to Social Life* (to be published by the Marshall Jones Company).

Many books have been written on the mythology and folk-lore of the Japanese, but they are usually limited to a particular branch of the subject or else they aim merely to entertain. The present book may perhaps claim to be a more or less systematic treatise on the whole subject. That fact, the author hopes, may to a certain degree compensate the reader who finds the book disappointingly unamusing.

The author intended to include a chapter on the epic *Heike Monogatari,* because its story, both the main thread and episodes, was widely recited by the rhapsodists, and became the source of much later story-telling and dramatic writing. But the limits of space obliged the author to omit the chapter and to leave the subject to a separate publication.

Cordial thanks are due to the authorities of the Museum of Fine Arts, Boston, through whose courtesy most of the illustrations have been taken from the works of art in its possession.

M. ANESAKI

KARUIZAWA, JAPAN,
January, 1927.

INTRODUCTION

THE PEOPLE, THE LAND AND CLIMATE IN RELATION TO MYTHOLOGY AND FOLK–LORE

THE long archipelago that skirts the eastern seas of Asia, now known as Japan, was in early times inhabited by hairy aborigines called Ainus. The word "Ainu" means "man" in their own language. Between two and three thousand years ago parties of invaders began to come from the mainland, probably landing at more than one point and at many different times. These invaders drove the aborigines gradually before them, first to the east and then to the north. It is not certain whence the conquerors came, but the most probable hypothesis is that they came across the Sea of Japan from the Asiatic continent by way of the Korean peninsula. It must not be forgotten that the basic stock of the Japanese, like that of the Koreans, differs in many respects from the Chinese. The origin of the Japanese must be sought somewhere further north than the home of the Chinese or Han race. On the other hand, the affinity of the Koreans with the Japanese is well established,[1] and kinship may some day be satisfactorily traced with other races that inhabit the north of Asia.

But the Japanese are a composite people, and the race seems to have been modified by several immigrations, most frequently from the eastern coasts of China, or from the southern islands, and occasionally from the western side of the Sea of Japan. These different stocks are distinguished by the majority of

scholars in this way: the true Japanese usually has an oblong face and an aquiline nose; the Chinese element is seen in a flatter face and more prominent cheek-bones; and the southern or Malaysian type is marked by a round, dumpling face and narrow eyes. The predominance of the Chinese features in the western islands is very naturally explained by the easy connection by sea between that part of Japan and the mouth of the Yang-tze River.

On the other hand, the existence of a southern element may be deduced from the fact that the southern parts of the western islands are said, in legendary history, to have been disturbed from time to time by turbulent invaders from farther south called the Falcon-men (Haya-to) and the Bear-race (Kuma-so). It is in this part of the country too, chiefly in the province of Satsuma, that personal names compounded with "bear" occur most frequently. Moreover the southern coasts of the island Shikoku are rich in such names as "So and so Horse"; and these coasts were naturally the nearest stepping-stones for the immigrants from the south. Besides these prehistoric accretions to the population of the archipelago, the semi-historical and historical records frequently mention immigrations from China and Korea; and these later immigrants were active in disseminating their more advanced civilization throughout the islands.

Having said so much for the hypotheses of modern scholars, let us see what the ancient legends [2] of the people tell us about their origin and their arrival at their present abode.

The creators of the islands are said to be two of the "heavenly gods." We shall hear more about them when we come to consider the cosmological myths. One of their children was the Sun-goddess, who ruled the universe high in Heaven and became the progenitrix of the ruling family of Japan. Once in August the Sun-goddess looked down toward the "Middle Land where Reeds Grow Luxuriantly," i.e. the Japanese

archipelago; she saw that the country was disturbed by various "evil spirits" and that they rioted and surged "like blue-bottle flies." She sent warning messages to these evil spirits, and later several punitive expeditions were dispatched against them and the earthly gods, who finally surrendered their lands to the "heavenly gods." Among those who were thus subdued were the descendants of the Storm-god, a brother of the Sun-goddess, who ruled the coasts of the Sea of Japan, opposite the eastern coasts of Korea.

After the way had thus been paved, the Sun-goddess sent her grandson down to the islands, in order "to rule the country for eternity." The party reached the island of Tsukushi (modern Kyūshū) at the summit of a high peak, and settled down in the region of Himukai (the land "facing the sun") on the Pacific coast of the western island. As a matter of fact that region is rich in old mounds, which are now being excavated, and a great many interesting relics of prehistoric antiquity are being brought to light.

From the region "Facing the Sun" the waves of migration and conquest swept eastward, along the coasts of the Inland Sea. The objective was the central region, known as Yamato,[3] which was finally reached by Jimmu Tenno, the legendary founder of the Imperial dynasty. Here again the conquerors encountered the resistance of the "Earth-spiders," the "Eighty-owls," the "Long-legged-fellow," the "Fury-giants," etc.; but there were on their side, it is said, others who belonged to the same tribe as the conquerors and who had earlier settled down in the central region. In these battles the descendants of the Sun-goddess were once defeated, because they fought facing the sun, and thereafter they fought with the sun at their backs. In the end, the solar descendants were victorious and they settled in the region of Yamato which remained the seat of Imperial residence up to the end of the eighth century. The principal stock of the Japanese, repre-

sented by the descendants of these conquerors, is therefore called the Yamato race.

Whatever the mythical significance or historical value of these stories may be, the Yamato race always believed in its descent from Heaven and worshipped the Sun-goddess as the ancestress of the ruling family, if not of all the people. They also endeavoured to force this belief on the subjugated peoples, and partly succeeded in impressing them with that and other associated ideas. These legends and beliefs, together with the accompanying religious practices, make up the original religion of the Yamato race, now known as Shinto, of which we shall presently speak further. The ancient records of Shinto [4] were compiled early in the eighth century, for the purpose of confirming the celestial origin of the Yamato race and perpetuating the history of that people. They contain cosmological myths and legendary histories, chiefly drawn from oral tradition, but modified by Chinese ideas, and a great deal of folk-lore is also embroidered on the legends of the race, for the Japanese have always reverenced ancestral traditions of any sort. These official records of Shinto contain the chief stock of ancient mythology, and they have been kept comparatively free from the foreign influences which, in later years, had so much effect on Japanese literature and art.

Naturally, the people's propensity to tell stories and to use mythopœically their own ideas about natural and social phenomena added much mythic material to that found in the official records. Some of it, no doubt, was introduced by immigrants from other lands and was therefore foreign to the original traditions of the race. We shall not make any positive assertions about the " racial character " or " innate inclination " of the people as manifested in their native ideas or imagery. Yet no one can deny that different peoples show clearly different mental and spiritual traits in viewing their own life and in reacting toward their environment. The natural features and

climate of the land inhabited by a people no doubt have a great influence upon their myth-making activity. But the way in which they react to these external conditions is determined by their temperament, their traditional stock of ideas and the alien influences to which they have been subjected. The Japanese were always susceptible to the impressions of nature, sensitive to the varied aspects of human life, and ready to accept foreign suggestion. Let us consider how these conditions influenced the development of Japanese mythology and folk-lore.

Nature seems to have favoured the Japanese people by presenting to them her most soothing and charming aspects. The islands exhibit nearly all stages of geological formation, and the climate ranges from the semi-tropical heat of the south-west to the severe winters of the north. Continental magnitude is, of course, lacking, but the landscape is richly diversified by mountains and streams, inlets and promontories, plains and forests. Fairies may well be imagined to roam in the woods and by the many waterfalls; in the spring haze and in the summer clouds semi-celestial beings may easily be visualized; the dark surface of lakes surrounded by steep cliffs and soaring peaks is well adapted to be the abode of gloomy spirits or to be the scene of conflicts among fantastic genii. The cloud-like blossoms of the cherry-trees are said to be produced by the inspiration of a Lady-who-makes-the-trees-bloom, and the crimson leaves of the maples are conceived to be the work of a Brocade-weaving-Lady. The spirit of the butterfly appears in the spring night, wearing pink robes and veiled in greenish wreaths. In the plaintive singing of the "pine insect" the people hear the voice of the dear one who has been reborn among the withering bushes of the fields. On the lofty summits of snow-covered peaks great deities may dwell, and among the iridescent clouds may be heard celestial music. Beyond the distant horizon of the sea is the land of perpetual green of the palace of the Sea King.

The susceptibility of the people's mind to their surroundings is shown in the early growth of a poetry in which they sang the beauty of nature and the pathos of human life, of love and of war. That early poetry is simple in form and naïve in sentiment, yet it is touching and delicate. The people felt in harmony with the changing aspects of nature, exhibited in the phenomena of the seasons, in the varieties of the flora, in the concerts of singing birds or insects. Their sentiment toward nature was always expressed in terms of human emotions; things of nature were personified, as men were represented as living in the heart of nature. Man and nature were so close to each other that the personified phenomena were never totally dissociated from their natural originals. This circumstance has often been misinterpreted by Western observers, who declare that the Japanese lack the personifying power of imagination. But the truth is that the degree of personification is not so complete as it is in Greek mythology, and that the imagination never went so far as to obscure its source in the actual physical world.

It is also true that the Japanese myths and stories are not so well connected and systematized as they are with the Aryan peoples. There is in Japanese mythology a certain cycle of cosmological ideas, but the links are often missing and many single stories remain quite dissociated. Lightness of touch is characteristic of Japanese imagination, and readiness in improvising is no less conspicuous. The careful insistence on the official account of the ancestry of the people may seem to conflict with the lack of system that appears elsewhere, and Buddhist influence certainly modified the peculiar characteristics which determined the mythology of the race. Yet Buddhism was adapted by the Japanese to their own mental disposition, and the great system of Buddhist mythology was broken up into single tales or brought down to the humbler level of actual human experience. Delicate, imaginative, pleas-

ing, but never lofty, sensitive but scarcely penetrating, so we may characterize the temperament of the people as manifested in their mythology and poetry, art and music. In consequence of these traits there is a lack of tragic strength in their mythology. They have no idea of a tremendous catastrophe of the world; the conflicts that occur almost never end in sublime tragedy but in a compromise. Even the tragedies found in the later tales and dramas are characterized by the mournful submission of the heroes, and only exceptionally by the conflict of a demoniac will with fate. This may be partly owing to the mild influence of the land and the climate, but it is largely the result of the temperament of the people, as we shall see if we consider their native religious ideas.

The primitive religion of the people is called Shinto, which means the "Way of the Gods" or "Spirits." This belief amounts to an animistic view of the world, associated with the tribal cult of the clan deities. The word animism is used here to mean the doctrine that the things of nature are animated like ourselves, either by a soul or by a peculiar kind of vitality. Seeing the world in this light, the Japanese used to revere anything, whether a natural object or a human being, that seemed to manifest an unusual power or beauty. Every one of these objects or beings is called a *kami*, a deity or spirit. Nature is inhabited by an infinite host of these deities and spirits, and human life is always closely associated with their thoughts and actions. The genius of an awe-inspiring mountain is called the deity of the mountain; it may at the same time be regarded as the progenitor of the tribe which inhabits the foot of the mountain, or, if not the ancestor, it may at least be invoked as the tutelary god of the tribe.

Therefore the Shinto religion is a combination of nature-worship and ancestor-cult, and in most cases the nature-myth is inseparable from the story concerning the ancestral deity and from his worship, because the curiosity to know the origins of

things works as strongly toward the physical world as toward one's own individual and social life. That is the reason why Shinto traditions combine the simple poetry of nature with philosophic speculations about the origins of things. These two aspects of Shinto are inextricably mingled in the existing communal cults and they have given rise to many local legends and myths. In these stories fancy played a part, but never to the exclusion of earnest religious belief. This is the cause of the curious tenacity of the Shinto legends among the people.

The most important foreign influence that reached Japan, certainly so far as religion, art and literature are concerned, was that of Buddhism. In the domain of mythology Buddhism introduced into Japan a great deal of the Hindu imagination, which is characterized by grandeur of scale, by richness of imagery, by lofty flights of fancy. Buddhist literature, imported into Japan and welcomed by the people, belonged to the branch of Buddhism known as Mahāyāna, or the " Broader Communion." In those books an infinite number of Buddha-lands, or paradises, is said to exist, and each of them is described in gorgeous and fanciful language. In a paradise there are avenues of trees decorated with jewels, ponds full of lotus flowers, birds singing perpetually in concert with the music played by celestial beings. The air is filled with miraculous scents and the earth is paved with precious stones. Innumerable varieties of celestial beings, Buddhas, saints, angels and deities inhabit these paradises. When a large number is referred to it is spoken of as " billions of myriads " (*koti-niuta-asankhya*). A long time is described thus: Suppose you grind the " great thousand " of worlds into fine dust and bring each one of the particles to one of the innumerable worlds scattered over the vast cosmos; the time required for that endless task will perhaps compare to the number of the world-periods passed by Buddha in his work.

Not only did the lofty flights of Buddhistic imagination ex-

pand and stimulate the development of Japanese mythology, but the innumerable Buddhist stories had a remarkable influence on the growth of Japanese folk-lore. Buddha is represented as having lived past lives without number, and these offer inexhaustible stories of adventure and compassionate acts which are found in the Jātakas ("Birth-stories"), Nidānas, and Avadānas (stories of the causes of Buddha's attainment). Buddhist doctrines are also elucidated by many picturesque similes and parables. As students of Buddhism and Indian literature know well, most of these stories are told as the actual experience of Buddha and of others in their existence in every form of human, animal or even plant life.[5] They were used very often for didactic purposes in Buddhist sermons, but they helped to stimulate folk-lore as well, by familiarizing people with the idea of personified animals and plants and by supplying plots and morals to the fabulists.

Through this channel Japanese folk-lore derived much of its materials from the same source from which Æsop took his fables, and many of those Indian stories became so completely naturalized in Japan that they are widely known among people who do not know that they come from an alien source. We shall set down only a few of these Hindu-Japanese stories in this book, and pursue no further the subject of the important Indian influence on native folk-lore. We ought to call attention, however, to the fact that Japanese folk-lore is affected not only by these particular foreign accretions but by the general type of idea and imagination fostered by the Buddhist religion.

Buddhism is pre-eminently a pantheistic religion, and teaches that every being, sentient or non-sentient, is in spiritual communion with ourselves and is destined, together with us, to attain Buddha-hood. All beings are separate in appearance but make up one continuity, united by the indissoluble tie of moral causation, and based on one and the same reality. The

continuity of life pervading all existences — this teaching inspired the Japanese with a broad sympathy toward their fellow beings and surrounding nature. The religious ideal of Buddhism consisted in realizing in thought this truth of the oneness of existence, and in living a life of the broadest sympathy. Seen in this light the universe is only a stage of spiritual communion, and nothing in it is outside the pale of close fellowship.

This fundamental teaching and ultimate ideal were, moreover, brought closer to our life of sympathy by the teaching of karma, which meant the bond of moral causation. According to that doctrine the present life is to be viewed as one link in the endless chain of moral causation; one's present life is determined by the qualities of one's own past deeds and is destined to determine the life that is to come. That is the "serial continuity" of our existence; in addition there is a collateral continuity.

That expression means that the individual life is not an isolated product of one's own karma but plays always a part in one broad common destiny, enjoyed or suffered together with one's fellow-beings. "Even touching of sleeves between two persons, as if by mere chance, is a result of the karma that connects the two." This sentiment is felt in every human relation. Parents and children, husband and wife, and other less close relationships are manifestations of the continuity that persists through life and may persist far into the future.

Not only human relationships but the physical surroundings of one's life are also connected by the same tie of karma. "If a Buddhist sees a butterfly flying among flowers, or a dew-drop glittering on the leaf of a lotus plant, he believes that the connection and the affinity that exist between these objects are fundamentally like the links that bind human beings in their life relations. That we enjoy the joyous singing of nightingales among the plum-blossoms is owing to the necessity of the karma that connects us with these creatures."

In such a pantheistic religion there was always a strong incentive to the play of poetic fancy as well as a constant urge toward close sympathy with one's fellow-beings and one's physical environment. Buddha himself, according to the Indian tales, experienced in his countless reincarnations an infinite variety of animal lives. So all his followers may have had such experiences, and many stories tell how the narrator lived once as a bird and used to sing among flowers, whose spirit later became his wife.

As Buddhism stimulated imagination to dwell on the ties that connect our life with other existences, Taoism supplied additional material for fantastic stories about the supernatural. Taoism represented the poetic genius and romantic tendency of the Yutzu Valley Chinese in contrast to the practical and sober traits of the northern Chinese, represented by Confucianism. It laid a special emphasis on the necessity of returning to nature, by which it understood a life freed from all human fetters, social conventions and moral relationships. Its ideal consisted in attaining through persistent training a life in communion with the heart of nature, " feeding oneself with ambrosial dew-drops, inhaling mists and cosmic ether." The Taoist who attained this ideal condition was called a Sennin or " Man of the mountain," and was supposed to roam freely in the air and to live an immortal life. The ideal of immortal existence was often combined with the Buddhist ideal of perfect emancipation from human passions, and this religion of naturalistic mysticism was the natural source of many imaginary tales of men or supermen who lived " in the heart of nature " and performed their miraculous achievements by virtue of their religious merit.

Besides the miracles ascribed to these " Men of the mountains," some of the most popular personifications of natural objects owe their origin to a combination of Taoist beliefs with Buddhist naturalism, represented by the Zen school. We shall

meet with one of the instances in the story of the "Mountain Maid."

The physical surroundings of the Japanese and the religious influences which have been mentioned were favourable to an opulent growth of tale and legend in which the phenomena of nature were personified and imagination played freely. Yet there was one counteracting force, and that was Confucianism.

The teachings of Confucius were rationalistic, and his ethics tended to stifle human imagination and to limit human activity to the sphere of civic life. Although the influence of Confucian ideas in ancient Japan was limited to social and civic institutions, these ideas could not but discourage the development of folk-lore and imaginative creations. There had been myths and legends in ancient China, but Confucius scorned them and made them ridiculous. The Confucian literati in Japan in turn looked with contempt upon folk-lore and similar romantic tales. Especially during the three hundred years between the seventeenth and the nineteenth centuries, the complete sway of Confucian ethics as the moral standard of the ruling classes was a great hindrance to the natural development of the imaginative power of the race.[6] Nevertheless the ancient traditions were preserved among the people and there is in Japan a stock of myth and legend which rivals that of any other nation.

In considering the mythology and folk-lore of the Japanese, it is convenient to divide the stories into four classes. These classes are: (1) cosmological myths and stories of origins, or explanatory myths; (2) products of the imagination, i.e. fairy tales and similar flights of fancy; (3) the play of romantic interest in human life, i.e. romantic love stories and heroic tales; (4) stories told for their moral lessons, or those which may be interpreted as implying morals — fables or didactic stories, together with humour and satire.[7]

JAPANESE MYTHOLOGY

CHAPTER I

COSMOLOGICAL MYTHS AND TALES OF ORIGINS

I. SPONTANEOUS GENERATION: LIFE AND DEATH

JAPANESE mythology, like the mythologies of many other peoples, knows nothing about a creation by fiat, but postulates the origin of things in spontaneous generation and their development by generative succession. The explanation of the origin of the universe through creation is grand; the myths of spontaneous generation and transformation are soothing. The former is monotheistic, for everything is made to depend on the will and power of one almighty creator; the latter is hylozoistic, or pantheistic, for all existences are credited with vitality inherent in themselves. It was this primitive Japanese conception of things which manifested itself in Shinto animism and, later on, harmonized well with Buddhist pantheism.

Of course, there was a certain unlikeness between Shinto animism and Buddhist pan-psychism. The former posited metamorphosis by chance, or by the arbitrary will of a deity, whereas the latter explained every change by the law of causation, both physical and moral, and denied any change through chance. Yet this theoretical difference offered no grave obstacle to a harmony between the two conceptions and the mythologies that grew out of them; the arbitrary metamorpho-

sis of the Shinto conception was modified by the Buddhist conception of causal transformation, and the latter was simply extended in the popular mind by a looser idea of causation. In the end the combination of these two conceptions made universal the belief that everything is endowed with an innate vitality, and changes within itself as well as through external circumstances. The application of this idea to all existences gives us the key-note to all Japanese myths and tales.

In the beginning, as the ancient records[1] of Shinto tell us, there was chaos, like an ocean of oil. Out of the primeval chaos grew something like the sprout of a reed. It proved to be a deity who was called the Eternal-Ruling-Lord,[2] and together with him were generated two deities, called respectively the High-Producing-god and the Divine-Producing-goddess.[3] We are not explicitly told that these two were husband and wife, yet most probably they were so conceived. At any rate these three are regarded as the original triad in the generation of gods, men and things. But almost nothing further is heard about them, except that some clans claimed descent from one or another of them and that the High-Producing-god sometimes appears behind the Sun-goddess, as if he were her noumenon or associate.

The primeval triad is followed by a series of gods and goddesses, who seem to be thought of as couples and were probably personifications of germinating powers, such as mud, vapour and seeds. All these are said to have "hidden themselves," i.e. died, but not after the fashion of human mortality. After a succession of these spontaneous generations and disappearances, a couple appeared who were destined to generate many things and many important gods. They were the "Male-who-invites" (Izanagi) and the "Female-who-invites" (Izanami),[4] and we must learn more about them.

The two deities were sent down to the world by "command of the celestial deities" in order to bring forth things on earth.

PLATE VII

The Primeval Couple

Izanagi and Izanami, standing in the clouds and creating an island out of the sea-water. See pp. 222–223.

By Yeilakul, a modern *genre* painter. In possession of Museum of Fine Arts, Boston.

They descended from their home by the "Floating Bridge of Heaven."[5] The male deity groped through space with his sword, and the drops of salt water dripping from the tip of the sword coagulated themselves into a little islet, called Ono-koro, i.e. "Self-coagulating."[6] Upon that they landed and were married, after they had gone round the islet in opposite directions and met at the farther side. The first child born to them was a miscarried creature, like a jelly-fish, on account of a misdemeanour of the goddess during the wedding ceremony. That child was thrown into the water. Thereafter they begot many things, or deities, such as the sea, the waterfalls, the wind, the wood, the mountain, the field, etc. It was by the power of the Wind-god that the primeval haze was dispersed and things stood forth distinctly. After the birth of these and many other deities, including the islands of the Japanese archipelago (and, according to one version, also the rulers of the universe, the sun, the moon and the storm), the birth of the gods of fire proved fatal to the goddess, Izanami. Her death was not unlike that of a human being from a fever, and it may be called the first instance of human mortality. After death she descended into Hades.[7]

The death of the mother goddess is the beginning of the antithesis between life and death, and of other cycles of similar contrasts, like that of light and darkness, of order and atrocity, etc.

The goddess Izanami died and descended to the Japanese Hades, Yomotsu-kuni ("the Land of Gloom"). Her husband Izanagi, like Orpheus, followed her to her subterranean abode. The goddess asked him not to look at her. Yet, being eager to see her, the husband lighted a little torch and, in the darkness of the pit, beheld the ugly, decaying figure of the goddess. She was angry at her husband's disobedience and, wishing to punish him by imprisoning him too in the Land of Gloom, she pursued him as he fled. She called together all

the furies (Shikomé, "the ugly females") and ghosts of the place, and they nearly caught him, but he threw behind him the wild grapes and bamboo shoots that grew on his comb, and the furies stayed to eat the fruits. After several narrow escapes and extraordinary experiences, the male deity succeeded in reaching the boundary between Hades and the terrestrial world. The furies and ghosts no longer pursued him, but the female deity came as far as the pass into the world. There the husband lifted a large rock and blocked up the aperture that led to the upper world.

Then said the goddess in furious anger: "Henceforth I shall cause to die every day one thousand of thy people in thy realm." The god answered: "Then I shall give birth to one thousand and five hundred every day."

The two deities thus came to a final breach, and from that day the births and deaths in this world are kept at the proportion named. Through this breach between the original couple who had generated all things in the world came the division of the world between life and death. Let us see how this antithesis is developed in a further mythic cycle.

When the male deity succeeded in escaping capture by the spirits of darkness and death, he purified himself, according to the ancient custom, in a stream. The pollutions occasioned by his contact with death in the Land of Gloom were washed away one by one. From these stains came out various spirits of evil and also spirits of protection against ill, the deities of rapids, of whirlpools, etc. The last born were the Sun-goddess, the "Heaven-illuminating Deity" (Ama-terasu), out of the Father-god's left eye; the Moon-god, the "Guardian of the Moonlight Night" (Tsuki-yo-mi), out of the right eye; and the Storm-god, the "Swift-impetuous Deity" (Susa-no-wo), out of his nostrils. Of the three the Moon-god dwindled into insignificance and the two others now began their contest.

II. THE RULERS OF THE WORLD: THE CONTEST BETWEEN THE SUN-GODDESS AND THE STORM-GOD

The eldest sister, the Sun-goddess, was resplendent in feature, dignified in attire, magnanimous and benignant in character, and shone gloriously in the sky. The rule over the heavens was allotted to her. On the other hand, the youngest brother, the Storm-god, was gloomy in appearance, full-bearded, furious and impetuous in temper and strong in physique. The sea was the realm entrusted to his rule. While the Sun-goddess fulfilled her duties and cared for the promotion of life and light, the Storm-god was unruly, neglected his realm and caused every sort of riot and tumult. Crying and raging he declared that he longed for the mother's abode, and in his transports of fury he ravaged all the orderly arrangements made by his sister, such as the irrigation works of the rice-fields, and even the holiest place prepared for the feast of the new harvest. The division of realms made by the Father-god led to endless conflicts between the agent of life, light, order and civilization and the author of disorder, destruction, darkness and death. We see the antithesis between the primeval male and female deities, which had resulted in the strife between life and death, transferred to a more desperate conflict between the Sun-goddess and the Storm-god.

An interesting episode in the story is the visit of the Storm-god to the sister's heavenly abode, which ended in a compromise between the two. When the Sun-goddess perceived that her brother was ascending toward her realm, "the Plain of High Heaven" (Taka-ma-no-hara), she was sure that he was coming to usurp her domain, and made ready to meet him, fully armed and with weapons in her hands. When at last the Storm-god confronted her across the heavenly river

Yasu,[8] he explained that he had not come with mischievous designs but simply to say farewell to his sister before going to his mother's realm. In order to testify to the mutual confidence thus established, they agreed to exchange their possessions and thereby to beget children.

The Sun-goddess gave her jewels to her brother, and the Storm-god gave her his sword. Both of them drank from the heavenly well in the river-basin and put into their mouths the things they had exchanged. Out of the sword in the mouth of the Sun-goddess came forth the goddess of rapids and whirlpools and finally a splendid boy, whom she named her beloved son. Out of the jewels in the Storm-god's mouth, were produced the gods of light and vitality.

So ended the encounter on the banks of the Yasu River with evidences of mutual confidence, which, however, proved only temporary.

In spite of their understanding, the Storm-god did not cease his outrageous conduct. He went so far as to destroy the rice-fields built by the Sun-goddess and to pollute her holiest observances. After these unbearable offences not only against her but against the holy ceremonies she had instituted, the Sun-goddess hid herself from her atrocious brother in a heavenly cave. The source of light disappeared, the whole world became dark, and evil spirits ran riot throughout the world.

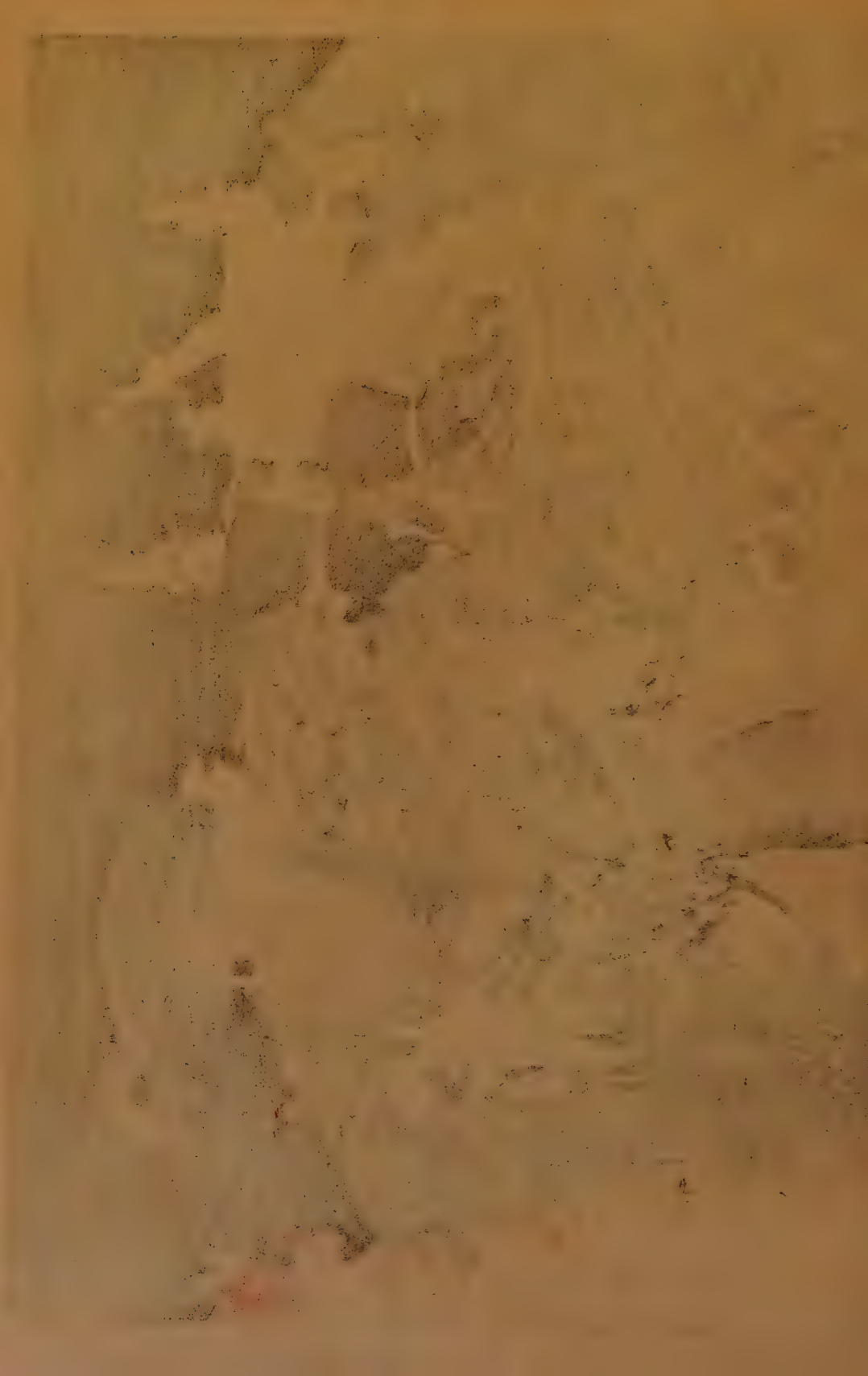
Now eight millions of gods, embarrassed and confused, assembled in front of the cave, and consulted among themselves how the light might be restored. As the result of their consultation, many things of divine efficacy were produced, such as mirrors, swords, and cloth offerings. Trees were set up and decorated with jewels; cocks were brought that they might keep up a perpetual crowing; bonfires were lighted; and a dance was performed by a goddess called Uzume,[9] with merry musical accompaniment. The curious dance of Uzume so

PLATE VIII

THE SUN-GODDESS REAPPEARING FROM THE HEAVENLY CAVE, IN FRONT OF WHICH THE GODS ARE TRYING TO INDUCE HER TO COME OUT BY MEANS OF CHARMS AND A DANCE

On the left side stands the *sakaki* tree on which a mirror, jewels and strings are hanging. The dancer is Uzume (cf. Plate XXIII) who wears a curious dress, together with stag horn moss, which is used as a charm. She dances on a flat tub put upside down. Beside the tub there are cocks, the "long singing-birds of the Eternal Land." One god on the right side is raising a mirror, a sign of sympathetic magic to welcome the sun, while other gods are engaged in opening the Heavenly Cave. The Sun-goddess is represented as a young lady, wearing jewels on her breast. See p. 226, and cf. Aston's *Shinto*, pp. 100–101.

The picture is by Yeitaku, a modern *genre* painter.



amused all the assembled gods that their laughter filled the air and made the earth tremble.

The Sun-goddess in the cave heard the merry noise and was curious to know what was going on outside. No sooner had she opened an aperture of the cave and peeped out, than a powerful god widened the opening and drew her out by force, while the other gods prevented her from slipping back into the cave. Thus the Sun-goddess reappeared. The universe was once more brightly illuminated, evil vanished like haze, and order and peace prevailed on earth. When the Sun-goddess re-appeared, the eight million deities joined in joyful tumult and their happy laughter pervaded the universe. This is the cheerful climax of the whole cycle of the cosmological myth, and it is an interesting fact that in modern times parts of Haydn's *Creation* have been adapted to the choral songs which describe this scene.

Perhaps this episode originally represented the reappearance of light and warmth after a great storm or after a total eclipse of the sun. But the compilers of the mythological records had also in mind an exaltation of the supreme rule of the Imperial ancestress, threatened for a time with danger from a usurper, the victory of order and peace over barbarism, of the Imperial government over rebellious traitors. Although there is every reason to believe that there was a purely natural background for the myth of the Sun-goddess and the Storm-god, the Shintoists have interpreted it as a historical record, celebrating the triumph of the Imperial rule. Nor is this interpretation wholly devoid of truth if we consider that we have to deal with a myth of natural phenomena combined with a race-view of social life, a mixture in short of what German scholars call *Natur-mythus* and *Kultur-mythus*.

III. FURTHER CONFLICTS AND COMPROMISES

The rule of the Sun-goddess was restored, and the assembled gods decided to punish the outrageous Storm-god. His beard was stripped off, his possessions were confiscated and he was sentenced to banishment. Then began his wanderings and adventures.

He descended to the region of Izumo, on the coast of the Sea of Japan. There he killed a monster serpent with an eight-forked head. When he cut the monster's body to pieces, a sword came out of its tail, and Susa-no-wo, the Storm-god, sent the weapon to his sister goddess as a tribute to her and her descendants. This sword, it is said, is handed down in the ruling family as one of the three insignia; the other two are a jewel and a mirror.[10]

We must pass over several other adventures of Susa-no-wo, but it is interesting to know that he is regarded as the pioneer in the colonization of Korea and that he is said to have planted the forests in the region of Kii, on the Pacific coast. The place which he visited in Korea is called Soshi-mori, which meant "Ox's Head," and another name of the god is Guzu Tenno, "the Celestial King of the Ox's Head," in which capacity he is revered as a guardian against plague and identified with Indra, the Hindu Storm-god. The story of his work in Kii, a name which may mean "forests," is that he came down from Izumo to the Pacific coast and planted the mountains with hairs from his head and his beard which became trees. There is a place on the eastern coast of Kii, where the grave of Susa-no-wo is said to exist; the villagers celebrate his festival by covering the grave with flowers. Thus was the Storm-god transformed into the genius of forests.

But the chief field of Susa-no-wo's activity was in Izumo. There his descendants are believed to have reigned ever since

his time, having instituted a theocratic *régime* connected with the priesthood of the sanctuary of Kitsuki, which was dedicated to him and to his children.[11] Here the purely cosmological myth ends and the quasi-historical tale begins, in which the Sun-goddess's grandson and Susa-no-wo's son-in-law play the chief parts.

The successor of Susa-no-wo was Oh-kuni-nushi, "the Great-Land-Master." The story of his marriage with a daughter of Susa-no-wo is the familiar one of a woman seized without the consent of her father or even of herself. While Susa-no-wo was asleep, Oh-kuni-nushi tied all his hair to the beams of the house and made off with the daughter, together with her father's three precious things, a sword, a bow and arrows, and a harp. Susa-no-wo was awakened by the harp, which played of itself as Oh-kuni-nushi bore it away, but the younger god made good his escape while Susa-no-wo was loosing his hair. Susa-no-wo pursued the other, but when he caught up with him he said, apparently in admiration of his subtlety: "Now I shall give thee my daughter together with the treasures. Therewith rule the country, and thou shalt be called Utsushi-kuni-dama, 'the Soul of the Beautiful Land.'" [12]

In ruling the country and developing its resources, the Great-Land-Master found a powerful helpmate in a dwarf god, named Suku-na-biko, "the Small-Renown-Man." This personage approached the Land-Master as he was standing on the beach, coming from the sea in a raft, clad in moth's wings and wearing a mantle of feathers. The Land-Master took up the dwarf on his palm and learned that he was a child of the Divine-Producing-goddess and familiar with the medical art. The two became like brothers and co-operated in developing the land, in cultivating various useful plants and in curing the people's diseases.

There are several amusing stories about this dwarf god, and some of the later tales of dwarfs and elves were derived from

these sources. His legs were so small that he could not walk, yet he knew everything in the world and went everywhere. His end was a peculiar one. When the millet in his fields [13] ripened he climbed one of its ears, and as the stalk rebounded he was thrown so far off that he never came back, but went to Tokoyo, "the Land of Eternity." Yet this dwarf god is believed still to appear and to lead people to places where there are curative springs. Therefore he is often called "the god of hot springs," a natural enough function for a medical divinity.

The joint activity of the two deities established the administration of Susa-no-wo in Izumo, and a state was founded there. Meanwhile, the Sun-goddess desired to send her beloved grandson, Ninigi ("the Prosperity-Man"), to the eight islands (the Japanese archipelago) generated by the primeval couple. After several failures, her ambassadors finally succeeded in getting the better of the rulers of Izumo and other adjoining states. The most interesting of all the episodes is that of the subjugation of Izumo, for it deals with the conflicts and the final compromise between the two clans, descended from the Sun-goddess and the Storm-god respectively.

This is the story: Well understanding the difficulties of the undertaking, the Sun-goddess sent two of her best generals, Futsu-nushi ("the Sharp-cutting Lord," the genius of the weapon) and Take-mi-kazuchi ("the Valiant-August-Thunder") to the realm of Oh-kuni-nushi. After a long resistance Oh-kuni-nushi and his sons, the lords of Izumo, yielded to the demand of the armed ambassadors that Izumo should be ruled by the August Grandchild of the Sun-goddess. But a condition was agreed upon, that all the power of the visible world should be delivered to the Grandchild, while things "hidden" should still be subject to the rule of the Great-Land-Master and his descendants. By "things hidden" was meant all mysteries beyond the visible physical world, the occult arts of divination, sorcery, exorcism and the medical arts.

The long conflict between the two parties was concluded in this pact, which was in accordance with the original ordinance laid down by the primordial progenitor. The cycle of antithesis, between life and death, between light and darkness, between wisdom and barbarism, did not develop into a tragic dualism to be fought out, as in some other mythologies, but ended in a compromise which long characterized the Japanese philosophy of life, until Buddhist religion came to obscure these primitive beliefs. The legendary part of Japanese history often mentions, in connection with various misfortunes, the demand of the Great-Land-Master for propitiation, and the helpful advice of the Sun-goddess given in the name of her noumenon, the High-Producing deity.

After the account of the understanding between the Sun-goddess and the Storm-god comes the story of the descent of Ninigi, the August Grandchild of the Sun-goddess, to the Japanese archipelago. This story we have spoken of in the Introduction; with it the cosmological mythology ends and the legendary history of the country and of the ruling dynasty begins.

IV. EPISODES AND MYTHS OF ORIGINS

The cycle of the cosmological myths aims at elucidating the origin and formation of the world, of natural objects and — what was more important in the view of the compilers of the ancient traditions — the origin of the ruling dynasty. In outlining the ancient mythology we have omitted many episodes which were meant to explain the sources of natural objects, of social customs, and of human institutions. In these myths of origins, poetic imagination worked side by side with superstitious ideas, and the general conceptions of the world and of life were combined with the belief in the efficacy of ceremonies. A few of them, however, ought to be set down.

The Moon-god, as we have said, plays very little part in the mythology, but there is one story about him that serves two purposes. It is this:[14]

The Sun-goddess once told her brother, the Moon-god, that he must go down to earth and see what a certain goddess Uke-mochi, "the Food-genius," was doing. The Moon-god accordingly descended to the place where Uke-mochi was, close to a large *katsura*-tree.[15] The genius of food-stuffs, seeing the heavenly god coming down to her, wished to entertain him. For this purpose she turned her face toward the land, and forthwith from her mouth came out a quantity of boiled rice; when she turned her face to the sea, fishes, large and small, came out of her mouth; and when she faced the mountains, game of all sorts issued from it. Instead of appreciating this entertainment, the Moon-god became enraged because the goddess offered him things that came forth from her mouth, and forthwith killed his unfortunate hostess. Out of the body of the Food-goddess came various food-stuffs; the horse and the cow were born from her head; silkworms were produced from her eyebrows; millet grew on her forehead; the rice-plant on her abdomen, etc.[16] Such was the origin of these useful things.

When the Moon-god returned to Heaven and told his sister of his experience, the Sun-goddess was much displeased at his irritability and cruelty and said to him: "Oh, cruel brother, I shall see you no more." Therefore, the moon appears after the sunset, and the two never look on one another face to face.

Another story tells the origin of a ceremony for asking the favour of the Harvest-god.

When the Great-Land-Master cultivated his rice-fields, he gave his workmen beef to eat. There came by a son of Mi-toshi-no-kami, the god of the harvest, who saw the fields stained by the impurities caused by beef-eating. He told his

PLATE IX

THE LADY–WHO–MAKES–THE–TREES–BLOOM

See p. 233.

By S. Tomita.

father, and the Harvest-god sent a host of locusts to the fields, which ate up nearly all the rice plants. Through his powers of divination the Great-Land-Master learned that the disaster was caused by the wrath of the Harvest-god. In order to propitiate the offended god, the Great-Land-Master offered a white boar, a white horse and a white cock. Then the Harvest-god was appeased and taught him how to restore his rice plants, how to fan the hemp, how to set up a phallus, and how to offer to it various fruits and berries. So the locusts were driven away and the Harvest-god propitiated. Thereafter the three white animals named above were always offered to the Harvest-god.[17] This is a simple story of propitiation, but the noteworthy point is that eating beef is evidently regarded as an offence against the Harvest-god.

We have already seen how the ratio between births and deaths originated in a quarrel between the primeval deities. There is a curious story that explains the short life of the Imperial princes.

Ko-no-hana-sakuya-hime, "the Lady-who-makes-the-trees-bloom," was the beautiful daughter of Oh-yama-tsumi, the Mountain-god; and her elder sister was the ugly Iwa-naga-hime, "the Lady of Rock-perpetuity." When Ninigi, the August Grandchild, descended to earth, he was attracted by the beauty of the Bloom-Lady and asked her father's consent to his marriage with her. The father offered both his daughters, but Ninigi's choice of course fell upon the younger. Soon a child was born to the Bloom-Lady. The Rock-Lady said: "If the August Grandchild had taken me in marriage, his descendants would have enjoyed a long life, everlasting as a rock; but since he married my younger sister, his posterity will be frail and short-lived like the flowers of the trees."

The trees referred to are the cherry-trees, and the story probably originated in a poetic fancy about the trees that grow at the foot of Mount Fuji. Fuji is a steep volcano and on its

peak bare rocks soar defiantly against the sky, whereas the lower parts are covered with trees and bushes. Especially common is a kind of wild cherry-tree with pendant branches and delicate flowers. The Bloom-Lady is worshipped at a lovely spot where cool water gushes forth from virgin rock, and her shrine is surrounded by a grove of these cherry-trees. The sanctuary has stood there from time immemorial and the personification of the Father Mountain and his two daughters must be very ancient.

In the story the personified objects are brought into relation with the Imperial family, and the myth is turned into an explanation of the short life of its members. In that process the story has lost much of its primitive character, and yet the transformation of a local legend, elaborated with poetic fancy into an explanatory myth, is interesting. The Bloom-Lady in other stories and in pictorial representations is conceived as a fairy who hovers over the trees, scattering in the sky the pinkish clouds of cherry-blossoms. She is also called the genius of plum-blossoms, because they were sometimes called "the flower."

The counterpart of the Bloom-Lady is Tatsuta-hime, "the Lady-who-weaves-the-brocade" (of autumnal leaves). Probably she was originally a goddess of wind and therefore of weather; but since the place where her shrine stands, Tatsuta, was famous for its maple trees gorgeously coloured in the autumn, she became better known as the genius of autumn. Another goddess, the genius of spring, Saho-yama-hime by name, is also referred to in poems. Her name is probably derived from the Saho-yama Hill which stands to the east of Nara (the Imperial residence during the greater part of the eighth century), since the east was regarded as the direction whence the spring comes. It is also to be observed that the river Tatsuta is to the west of Nara, and the west is the region whence autumn appears.

From the many poems that sing of these two goddesses, we select two from the English version by Clara A. Walsh.[18]

"The goddess of the Spring has spread
Upon the budding willow-tree
Her lovely mesh of silken strands;
O wind of Spring, blow lovingly
And gently, lest the willow thread
Entangled be."

And:

"Fair goddess of the paling Autumn skies,
Fain would I know how many looms she plies,
Wherein through skilful tapestry she weaves
Her fine brocade of fiery maple leaves —
Since on each hill, with every gust that blows,
In varied hues her vast embroidery glows."

The ancient mythology of Japan is curiously destitute of stories concerning the stars. One scanty reference is made to them in connection with the funeral of Amo-no-Waka-hiko, "the Heavenly Youth," after whose death a friend of his was mistaken for him.[19] In the song sung by the wife of the latter in which she explains that he is not Waka-hiko but his friend, the word *tana-bata* is used to describe the brilliant features of the one who shines in Heaven, because the funeral of Waka-hiko took place in Heaven.

Now, *tana-bata*, though obscure in its etymology, is a festival held on the evening of the seventh lunar month, in honour of the two stellar constellations called the Herdsman and the Weaver-maid. The story of these two is that they are allowed to meet on the two sides of Ama-no-kawa, "Heaven's River," on that evening, for the only time in the year. The story evidently came from China. Its romantic character pleased the Japanese from the first and the festival has long been celebrated.

The reference to *tana-bata*, therefore, was not to an integral

part of Japanese mythology, but a figurative allusion which all Japanese would understand and appreciate. Yet the story and the celebration were so completely naturalized that a purely Japanese word was used for them.

The interest that the Japanese poets take in the story is illustrated by a poem of the eighth century, which we reproduce here from Miss Walsh's *Master Singers of Japan:*[20]

"The shining flood of Heaven's River gleams,
A scarf of silver flung on utmost blue,
And on the shore whereby its radiance streams,
The lonely Herdsman feels his grief anew.

"Since those far days when all the world was young,
For the Weaver-maid his longing soul has pined,
And gazing on that flood his heart is wrung
With burning love-thought, passion undefined.

"Fain would he cross in fair, red-painted barque,
Furnished with trusty oars begemmed with spray,
To cleave the flood with level keel at dark,
Or with calm tides to cross at break of day.

"So stands the lover by those waters wide,
Gazing all-piteous at the arching sky,
So stands he by the far-flung shining tide,
Gazing with many a heart-despairing sigh.

"And waves her scarf, with which the wild winds play,
His arms outstretched, his soul with love afire,
While still the lagging Autumn makes delay,
Nor swift wings bridge the path to his desire!"

The celebration of this festival is today universal; it is mostly observed by girls and women. They set up bamboos and hang pieces of variegated paper from the branches; they write poems on these papers in praise of the two stars, or else prayers addressed to them asking for their sympathy in love affairs. They tie variegated yarns to the bamboos, as offerings to the Weaver-maid, supposed to symbolize the unending longing of love. Besides other offerings the women pour water into a pan

PLATE X

The Star Festival of Tana-bata

Notice the two star constellations in the sky and the hanks of yarn, puddings, wine, etc., offered to them. The offerings are arrayed on a large table placed in a garden. *Koto*, the Japanese harp, is on the table, and it is played in honour of the star lovers. See pp. 235 ff.

From *Yamato Bunko*, an illustrated description of Japanese festivals and customs, printed in the 18th century.

and dip in it the leaves of the *kaji*-tree, looking the while at the reflections of the twinkling stars in the water. They believe that they find omens in the appearance of the water and of the leaves. (Plate X.)

V. THE BELIEFS CONCERNING THE SOUL

In spite of the prevalent animistic belief, not much is said about the soul in the ancient Shinto records. The soul is conceived to be something like a ball, as its appellation *tama-shii*, probably "ball-wind," indicates. It is composed of two ingredients or functions, one mild, refined and happy, and the other rough, unruly and vigorous.[21] The former remains always with the body, but the latter can leave it and work beyond the ken of the person to whom it belongs. It is said that the Great-Land-Master once saw, to his amazement, his own "rough soul" coming from the sea, and that this soul was the chief agent of his achievements. But it is uncertain whether all persons were believed to possess the double soul or only men of special power and ability. However that may be, the soul is an existence more or less beyond the confines of the body; but it is again uncertain whether the soul after the death of the body necessarily goes to one of the future abodes.

As for the future abodes, we have already heard of the Land of Gloom; its antithesis is the Plain of High Heaven, where the celestial gods reign. But even more widespread than the belief in these places was the belief that the soul, after death, sojourned for an indefinite time close to the abode of human beings.

The ancient beliefs about the soul, however, were vague and unimportant, and it is chiefly under Chinese and Buddhist influence, especially under the latter, that the Japanese came to define and elaborate their ideas of the soul and of its future destination. Let us see what these ideas were.

The Chinese conception of the soul is based upon the physical theory of the two principles, Yin and Yang. According to them the soul is composed of two factors, one closely related to gross matter, and the other subtle and aerial. The destinies of these two factors were determined partly by the nature of the person to whom they belonged, and partly by the place of burial. But these ideas did not influence Japanese folk-lore so much as the elaborate teachings of Buddhism on the matter of transmigration.

Properly speaking, Buddhism denied a permanent resting-place to the soul and taught a perpetual process of change in a man's moral character. This continuity, the serial and collateral continuity of karma, as we have said before, stood for the soul in the common belief, and the destiny of the soul was held to be its transmigration from realm to realm, from the heavenly world to the nethermost hell.[22] Buddhist mythology is full of minute details about the pilgrimage of the soul to and from these realms, and the ghosts of those who wavered uncertainly between them were thought sometimes to appear to men. One of the most popular tales about the wanderings of the soul says that there is a river, on the bank of which the soul could decide whither it would go. The stream was called Sanzu-no-Kawa, "the River of the Three Routes," because the ways departed thence in three directions, one toward the hells, the second toward the beast life, and the third toward the realm of the "hungry ghosts" (Sanskrit Preta). On these three roads there were various posts at which the soul was examined by the judges, the Plutos of Buddhism; and finally there was the dreadful king-judge, Emma (Sanskrit Yāma-rājā), in the hells, who gave sentence of punishment according to the sinfulness of the souls that came before him. These scenes were often depicted in pictures like the graphic representations of the Last Judgment and the pains of hell painted by artists of mediaeval Europe.

But the ghost that played the greatest part in folk-lore was one which was neither good enough to go to the heavenly world nor bad enough to be doomed to eternal punishment. A soul of this kind, one which was in "*chū-u*," i.e. the intermediate stages, appeared in ghostly apparitions, somewhat like a human figure but devoid of legs and ghastly in its pallor. A ghost appears to those survivors, with whom in life it had some connection, whether of love or of hatred, for it is attracted to such persons either by attachment or by the desire for revenge. These apparitions are frequent in folk-lore, but are so much like one another that there is little need to describe them by means of separate stories.

There is a pretty but melancholy story of the *chū-u* existence which deals with the souls of dead children. Their abode is a desolate river-basin with gravel and sand, called Sai-no-kawara, "the River-basin of Offering." To quote from the hymn dedicated to Jizō, the protector of the children:[23]

"In the pale grey Land of Meido ('the Realm of Gloom'),
At the foot of Shidé ('Wandering after Death') Mountain,
From the River of Souls' dry bed
Rise the murmurs of voices,
The prattle of baby-voices,
The pitiful accents of early childhood."

Here the souls of dead infants, deprived of their parents' affectionate care, wander without prospect, long for their relatives, yet do not forget to play among themselves. They heap stones and gravel in the shape of a Buddhist pagoda, and while they play they sing in pretty childish voices:

"Building the first Tower, and praying
The gods to shower blessings on Father;
Piling the second, imploring
The gods to shower blessings on Mother;
Heaping the third Tower, and pleading
For Brother and Sister, and dear ones."

Then come cruel devils who destroy the little towers and drive away the innocent souls of the children. But the compassionate god Jizō comes to the rescue, the rings jingling at the tip of his pilgrim's staff. He steps on the sandy river-bed, and wherever he steps lotus flowers grow. He drives away the demons and consoles the terrified children:

"Be not afraid, little dear ones,
You were so little to come here,
All the long journey to Meido!
I will be Father and Mother,
Father and Mother and Playmate
To all children in Meido!

"Then he caresses them kindly,
Folding his shining robes round them,
Lifting the smallest and frailest
Into his bosom, and holding
His staff for the stumblers to clutch.

"To his long sleeves cling the infants,
Smile in response to his smiling,
Glad in his beauteous compassion."

VI. THE BUDDHIST PARADISE AND THE GUARDIANS OF THE WORLD

We shall have more to say of the Buddhist theory or mythology of transmigration, especially with reference to the inferior births, in connection with Japanese folk-lore. At present we shall speak of the Buddhist paradise as distinguished from the heavenly worlds, because the latter are a result of transmigration and are subject to decay, while paradise stands unchanged beyond them all.

Buddhist mythology taught that there were numerous "realms of Buddhas,"[24] paradises, so to speak, furnished by various Buddhas to receive their respective believers. These

PLATES XI, XII, XIII, XIV

A Ghost

This is an apparition of a female ghost, with a phosphorescent flame, and represents a soul tormented by hatred or jealousy. The Japanese ghost is usually understood to be void of feet, but here a foot is faintly depicted. The artist Ōkyo founded a realistic school and his works are famous for their faithfulness to nature. See p. 239.

By Maruyama Ōkyo (dated 1779). Original in possession of Museum of Fine Arts, Boston.

The Genii of the World Beyond

Shōzu-ga no Baba (the guardian of the cross-roads on the journey of the soul). Every soul transmigrating to the various resorts beyond has to pay a tribute to the old woman sitting at the cross-roads where the three ways of transmigration begin. See p. 238.

Jizō (Kṣitigarbha), the guardian of the children's souls. See p. 240.

Emma (Yama-rājā), the Pluto of the Buddhist hells. He is a furious manifestation of the same genius as the benign genius, Jizō. See p. 238.

By Kukuchi Yōsai (1788–1878). In possession of Museum of Fine Arts, Boston.

Buddha-lands are the realizations of the compassionate vows of those Buddhas to save beings from transmigration, and manifestations of the immeasurable merits accumulated by them for this purpose. The Buddhist paradise, therefore, is an embodiment of the Buddha's wisdom and compassion, as well as of the faith and enlightenment of his believers, and it is called the "Land of Purity," (Jōdo) or "Realm of Bliss" (Gokuraku), presided over by this or that Buddha.

To dwell no longer on the doctrinal views concerning the paradises, the beliefs in those realms of bliss had a great influence on the popular imagination, and the descriptions of those happy conditions are frequent in myths and tales. The descriptions are, however, pretty much alike and say little more than that the paradises are the realms of perpetual splendour and infinite bliss. Yet we can distinguish three main paradises, qualified in different manners and located in different quarters. They were Tosotsu-ten (Tusitā), or the "Heaven of Contentment," of the future Buddha, Maitreya (Japanese Miroku), situated somewhere high in the sky; Gokuraku Jōdo (Sukhāvatī), accomplished by the Buddha Amita, the Buddha of Infinite Light and Life, situated in the west; and lastly Ryōjusen (Gṛdhra-kūta), idealized from the Vulture Peak where Buddha Sākya-muni is believed to have preached the "Lotus of Truth."

The first, the Heaven of Contentment, is a paradise still in formation, because the Lord Maitreya is to become a full Buddha in the future, and his paradise has been prepared for those who are to be led to the final perfection on his appearance; therefore it is a kind of ante-room for a real paradise. Belief in this heaven is common among the people, and many stories are told of the occasional visits made by human beings to it.

The idealized Vulture Peak is placed in the third world and is to be realized by every true Buddhist in this life through his

enlightenment in the truths taught in the *Lotus*. It may be taken to stand for the present world transformed, and this idealization of the actual world led the true Buddhists to take a poetic and symbolic view of their surroundings, including the animals and flowers, and impressed them with the possibility of close spiritual communion with the external world. When we come to speak of tales of animals and plants, we shall refer to the idea that the soul of an animal or a plant can be saved by the miraculous power of the scripture *Lotus;* that idea is a result of the belief in the paradise of Vulture Peak which is within the reach of anyone who is enlightened in the truths revealed in the scripture.

But the paradisaical conception that exercised the greatest influence upon popular beliefs was that of Gokuraku Jōdo, and when a paradise is mentioned without qualification the paradise of Amita-Buddha is meant. Therein is a pond filled with ambrosia, the lotus-flowers bloom in it, the terraces of trees are decorated with jewels, the birds of paradise sing their heavenly songs, the bells hanging on the trees play sweet music in the soft breeze, and hosts of angels (Tennin) hover in the sky and scatter flowers over the Buddha and his saints.[25] These descriptive details were familiar to all Japanese; they appear again and again in poetry and in tales, and they were often used in daily conversations.

According to Buddhist cosmology, the innumerable paradises are inhabited by beings of ideal perfection, and the universe, which contains countless worlds, is thronged with spirits, some benevolent and some malicious.

Postponing the consideration of the malicious spirits to a later Chapter, we may say a word here about the great guardians of the world, the kings of the hosts of benevolent spirits. They are four in number and are represented as warriors in full armour, with swords or spears in their hands, and trampling upon demons. The guardian of the east is Jikoku-ten (Dhṛta-

rāṣṭra), "the Watch of the Lands"; the south is guarded by Zōchō-ten (Virūḍhaka), "the Patron of Growth"; in the west stands Kōmoku-ten (Virūpākṣa), "the Wide-gazing"; and in the north Bishamon-ten (Vaiśravaṇa), "the Wide-hearing" or "Renowned." They are always on the watch for demons who attack the world from the four quarters of the heavens, and have special and tender care for Buddhists.[26] There were pictures of these guardian kings in most Buddhist temples and they were favourite figures in the religion of the people. Of the four, Bishamon was most popular and in later times he was even vulgarized into a patron of wealth.

It will be interesting here to refer to the Chinese counterpart of the Buddhist guardians. Chinese cosmology teaches two cosmic principles, Yin and Yang, and five elements in the formation of the world; and the guardians of the world represented principles and elements predominant in each of the four quarters. The guardian of the south, where the positive principle, Yang, rules, and the fiery element predominates, is symbolized as the "Red Bird." In the north rules the "Dark Warrior," a tortoise, the symbol of Yin, the negative principle, and of the element water. The "Azure Dragon" in the east symbolizes the growing warmth of spring and the element wood. The "White Tiger" in the west represents autumn and the metallic element.[27] These Chinese world-guardians existed side by side with the Buddhist kings, without being confused with them in the popular mind.[28]

CHAPTER II

LOCAL LEGENDS AND COMMUNAL CULTS

TOPOGRAPHY AND THE DIVISION INTO CLANS

THE larger islands of Japan are intersected everywhere by ranges of hills and rivers flowing between them, which cross the islands perpendicularly to their length. Every valley has its characteristic features, surrounded by fantastic peaks or occupied by lakes that fill the low ground. The sea-coasts are usually marked by bold cliffs, by alternate inlets and promontories, by islets and rocks scattered over the bays. The land thus widely diversified was, in ancient times, divided among tribes of varying character and occupation; even to this day the communes retain many of the ancient traditions and observances, which they associate with ancestral memories and maintain as a matter of local pride. The topographical features and the communal heredities sufficiently explain the invention and preservation of scores of local legends peculiar to the different provinces and communes.

The compilation of oral traditions, in the eighth century, was primarily intended to give sanction to a political unity based on the worship of the chief deity, the Sun-goddess. Yet many communal legends and folk-tales were embedded in the central narrative which dealt with the origin of the nation. Some stories were common to many tribes, others were apparently known only to single communities; but all found place in the national mythology. Moreover, by special command in 713 — very near the time of the greater compilation — the local

legends in each province were collected, and in course of time several records of that sort, called *Fudo-ki*, or " Records of Air and Earth," were compiled, of which a few are preserved complete, while of others many fragments remain. In later centuries, especially during the feudal ages, similar labours were undertaken, and besides the official registers of feudal states there is a quantity of literature concerning the geography and the local traditions of different provinces. These books are usually called *Meisho-Zuye* which we may translate as " Illustrated Guidebook to Famous Places," and they supply rich material for the study of local legends, a kind of *Heimats-kunde*, as the Germans call it, of the various provinces and cities.

In these stories, the origins of natural objects and phenomena are ascribed to the primeval deities; the personification of such objects is interwoven with the historical traditions of the tribes and their ancestors; and to the creative activity of mythical beings are attributed the formation of the land, the source of streams and fountains, of plants and animals. These stories, partly the result of ancestral memories, partly the result of the naïve imagination of the primitive folk, were recorded in the *Meisho-Zuye*, were sung by bards and handed down from generation to generation in folk-songs, and often they were made a part of religious ritual and of festival observance.

If we consider the matter rightly, folk-lore is a living thing. Legends change, grow and migrate, as communities expand and social conditions change, as intellectual interests widen and the imaginative faculty becomes refined. When a new region was made habitable or a secluded valley was opened to communication, the unfamiliar hills, rocks, forests and streams gave rise to new stories. During the centuries of the feudal *régime*, when semi-independent clans kept close within their respective districts, the clan spirit showed itself in legends that glorified the past of the tribe and lauded the genius of the region it inhabited. The strife between two neighbouring clans often became in

these legends a contest between the genii of the respective territories, or of certain striking natural features in those territories, such as a mountain or a lake. In them we find popular bits of folk-lore entangled with the mythopoetic inventions of the literati, and Shinto ideas are confused with imagery suggested by Buddhism or Taoism. It is probably true that legendary invention was more active when the country was politically divided and the clan spirit reigned, than in the times of national unity. Today the complete unity of the nation, together with the increased facilities of communication, tends to destroy the characteristic features of the provincial life; moreover the spread of scientific education causes more and more of the people to look upon the old stories as silly. There may come a day when the ancient legends will be only preserved in written collections; yet it is a question, not only in Japan but elsewhere, whether the mythopoetic faculty of mankind is destined wholly to disappear before the realism of modern education.

However that may be, in ancient Japan the local folk-lore was an inseparable part of the communal cult of the tribes. The belief in the common origin of the clan folk was testified to by the cult of their ancestral or tutelary deity, cemented by religious observances and perpetuated by the ever-flowing stream of legend. Striking natural features, such as a hill or a forest, a promontory or a lakeside, were of old and are today, dedicated to the clan deity, who was believed to be the ancestor of the tribe, or to the tutelary genius of the region. A simple shrine of wood stands in the gloomy shade of old trees, usually at a spot which commands the best view of the sacred place, and it becomes the centre of communal life. There the people assemble on festival days, at thanksgivings for harvest, at prayer-meetings for rain or for deliverance from pestilence, and on other occasions of common interest. Some memory of the deity is preserved in a natural object which is believed to have had its origin in the benevolent interest of the deity in the people of

PLATE XV

FURO-NO-YASHIRO, A SHINTO SHRINE DEDICATED TO A SWORD BELIEVED TO POSSESS MIRACULOUS POWER

Notice the topography and surroundings of the spot and several adjunct shrines beside the main building in the centre. The trees surrounding the shrine are chiefly pines and *sugi*. For an account of such shrines see pp. 246–7.

Taken from *Yamato Meisho Zu*, the illustrated descriptions of the famous places in the province of Yamato.

布留社

his choice. That object may be a giant tree, which the deity is said to have planted, or in which his spirit is believed still to abide. It may be a rock, on which he once sat, or which is supposed to be his weapon left behind him and petrified. It may be a fountain which the deity has caused to gush forth.

Besides the chief shrine there are likely to be many subsidiary shrines in the neighbourhood. Each is dedicated to a peculiar deity or spirit and has its own story associated with the divine or miraculous manifestation of the worshipped one. These smaller shrines are scattered about in various places, in a grove, or by the waterside, or close to a waterfall, or on a hillock. It is not necessary to erect a shrine, however, in order to indicate the sacred character of a place. A straw-cord to which pieces of paper are tied, the sign of sanctity, can be suspended for this purpose. A tree near which a spirit appeared or a miracle took place is often distinguished in this way, and a cool fountain, a giant rock, or an old grave, may be thus marked even if it has no definite divine association.

In short, every place is regarded as sacred if there is some tradition of gods, spirits, fairies or ancestors connected with it, and those places are set apart and consecrated according to the customs of the ancient Shinto religion. The whole country is studded with sanctuaries of this kind; each locality has at least one such, and stories are told about each of them. The motives of the different stories are often much alike, but each is jealously preserved not only in oral tradition, but in religious observances and festivals, among the community to which it is peculiar. To that extent, the Japanese people may be said to be still living in a mythological age; in fact the Shinto religion teaches that the country is the land of the gods, who even now linger among human beings and hover about in the sky, among the forests, or on the peaks and hills.

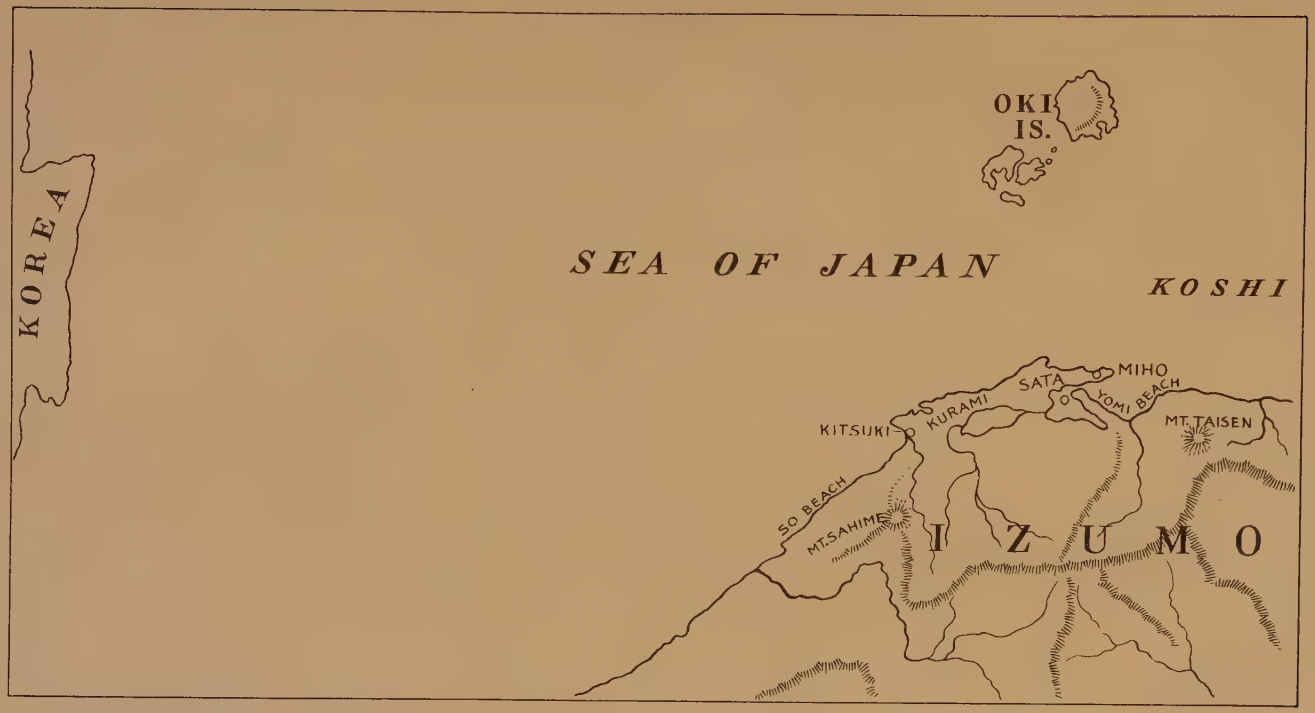
The oldest of the local legends is concerned with a curious topographical feature of the province of Izumo, to which, as

the reader will remember, the Storm-god was exiled by the heavenly powers.

This region is believed to have been the scene of much that happened during the age of the great gods, and since time immemorial the great shrine of Kitsuki has stood on the shore of the Sea of Japan. Izumo is the province which was by chance the first home in Japan of that poetic genius, Lafcadio Hearn, and there he gained his earliest appreciation of the Japanese people and of their art and their poetry. In Izumo there seems to linger some breath of the age of fable, the result doubtless of the venerable antiquity and the charming beauty of the region.

The province occupies a narrow strip of land between the Sea of Japan and the mountain range that forms the backbone of the mainland. On its northern side there is a long peninsula connected with the mainland on the west by a sandy beach, and separated, on the east, by narrow straits from similar sand beaches. This is the way in which the tradition explains that peninsula:

Omi-tsu-nu ("Beach-Field-Master") was a grandson of Susa-no-wo, the Storm-god, whom he succeeded as ruler of Izumo. He saw that his country was only a narrow strip of land and he wished to enlarge it. Accordingly he looked northward toward Korea and saw that there was plenty of unused land along the eastern coast. He fastened a long rope to that piece of land and tied the other end of the rope to Mount Sahime. Then he caused his people to pull on the rope and draw the land toward Izumo. When the piece was finally joined to Izumo, the rope was left lying on the beach, which is therefore called So-no-hagahama, "the long beach of hemp." In similar fashion he pulled pieces of land from islands in the Sea of Japan, and fastened them to the coast of Izumo. The last of those ropes he bound to Mount Taisen, and its remains made the beach of Yomi (see the map). So the Beach-Field-



Illustrating the Story of the Addition of Pieces of Land to Izumo by Omi-tsu-nu

Master succeeded in enlarging his land by adding to it the peninsula which now makes the northern part of the province.[1]

With regard to Izumo, the names of the province and of some places in it are said to have originated in connection with the adventures of Susa-no-wo, after he had been expelled from the Plain of High Heaven and had come down to that province. As he walked beside the river Hi, the Storm-god came upon an old couple who wept in distress. Their only daughter, Wondrous Inada-Princess, was to be sacrificed to a dragon, who demanded a young woman every year. Susa-no-wo escorted the girl to the place of sacrifice, on the upper part of the river. The dragon appeared and drank all the *saké*-beer that was set out for him and then attacked the girl, whereupon the valiant Storm-god chopped the animal to pieces. The girl subsequently became the wife of Susa-no-wo.

As the wedding approached, Susa-no-wo went about the province in search of a specially lovely spot for the ceremony. When he came to a certain place, it gave him the greatest pleasure, and he said: "My heart is refreshed" (*suga-suga-shi*). Hence the place is called Suga, and there to this day stands a shrine dedicated to the god and his wife. Moreover, at the marriage he sang a poem of celebration which ran thus:

Yakumo tatsu	Many clouds arise,
Izu-mo yahe-gaki	On all sides a manifold fence,
Tsuma-gome ni	To receive within it the spouses,
Yake-gake tsukuru —	They form a manifold fence —
Sono yahe-gaki wo!	Ah! that manifold fence!"[2]

Hence came the name "Izumo" which means "the rising clouds," and hence also came Lafcadio Hearn's Japanese name "Yakumo" which means "the eightfold clouds."

Thus Susa-no-wo became the lord of Izumo, and the Great Shrine of Kitsuki was erected in his honour. With his shrine, pre-eminent in its sanctity, are connected many stories and observances that concern Susa-no-wo and his descendants. Ac-

cording to one of the stories this sanctuary is the place where all the deities of Japan assemble in the tenth lunar month, in order to arrange all the marriages that are to occur in the country during the coming year. This is evidently to be traced to the story of Susa-no-wo's marriage at this spot to Inada-Princess, and it also reflects the Japanese custom of arranging marriage through an intermediary called a go-between.

The assembly of the gods is said to be held at four o'clock in the morning of the first day of the tenth month, and the people carefully keep indoors at that hour in order not to disturb the deities. When all the gods have come together the Dragon King brings his offering to the assembly. The Dragon King, accompanied by innumerable hosts of maritime beings, appears on the sea; the sea is illuminated, the tide rises, and the sky is full of radiance. This scene is represented in a mystery-play of the fifteenth century. The priest who attends the Great Shrine goes to the beach to receive the dragon's offerings: this is an annual ceremony. A peculiar fact connected with this myth of the gods' assembly at Kitsuki is that in other parts of Japan the tenth month is called the "month without gods" (*Kami-nashi-zuki*), but in Izumo it is called the "month with gods" (*Kami-ari-zuki*).

Susa-no-wo, the Storm-god, is the subject of the story of hospitality, and his wanderings are supposed to have taken him to the various places where his shrines stand. Although the origin of the story is not certain, the names of the persons concerned seem to be of Korean origin. This is the story:

After he had been driven from the Plain of High Heaven, Susa-no-wo travelled about as a miserable outcast. One night, when the rain was pouring down, he knocked at the door of a man named Kotan-Shōrai.[3] Seeing a man clad in a mean straw mantle and wearing a rain-hat made of a kind of reed, Kotan thought it safer to turn away the dubious visitor. Susa-no-wo, in great distress, then knocked at the door of Somin-Shōrai, a

PLATES XVI, XVII

A Pair of Screens with Landscapes
A. Mount Tsukuba. B. Mount Fuji.

The pictures are not intended for illustration of the legend of the two mountains, but simply for the sake of landscape. Yet we can see how the two mountains conspicuously seen from the plain of Hitachi and neighbouring provinces gave rise to the legend of hospitality ascribed to them. See p. 251.

By Kano Shōsen (died in 1880). In possession of Museum of Fine Arts, Boston.

brother of Kotan. Somin gave the traveller a hospitable welcome. Next morning the Storm-god took leave of his host with gratitude and said to him: "I am Susa-no-wo, the god who controls the spirits of fury and pestilence. By way of discharging my indebtedness to you I shall protect you and your descendants from the attack of evil spirits, if you will attach to your gateway a sign that can be recognized." Hence comes the custom of putting up at the gate a charm against pestilence or smallpox on which is written "the descendants of Somin-Shōrai."

This same story is told in another form, being applied geographically:

Long, long ago, when Mi-oya-no-kami, the Ancestor-god, went about the country, one evening he asked for lodging at Mount Fukuji in Suruga. The god of Fukuji was a miser and, unwilling to give the traveller food, turned him away from the door. The Ancestor-god, resenting the discourtesy, said: "Thou art a miser and shalt suffer for thy discourtesy and be henceforth covered with snow and frost. Food shall always be scanty for thee and few people shall come to visit thee." Then the itinerant god turned to Mount Tsukuba, in Hitachi, and there he was warmly received by the god of Tsukuba. The Ancestor-god thanked him and said: "Thou art a kind-hearted man. Henceforth thou shalt always have an abundance of food and many people shall visit thee." Accordingly Mount Fukuji is rarely visited and is hoary with snow and frost, but Tsukuba is ever popular and attracts many pilgrims.[4]

Simple legends, one much like another, are told about fountains. A certain man, gifted with miraculous power, is said to have dug in the ground and set free a fountain. The man to whom this power is ascribed is often Kōbō Daishi, the founder of Shingon Buddhism in the ninth century. In north-eastern Japan, the miracle is often ascribed to Yoshi-iye, the famous general who led the expeditions against the Ainus in those provinces in the eleventh century, and the legends seem to have had

their origin in the belief that the general was under the protection of the god Hachiman, or "Eight-banners," whose shrine is situated at Iwa-shimizu, or the "Virgin-rock fountain."

The stories of Kōbō are always associated with his missionary wanderings. Once when he was travelling, the story runs, he was received by an old woman who lived in a place destitute of water. Kōbō, in order to reward her for her hospitality, created the fountain by stabbing the earth with his pilgrim's staff.

Yoshi-iye's exploits are said to have occurred during his military expeditions. One summer day, we read, his soldiers suffered from heat and thirst. The general prayed to his tutelary god, Hachiman, and when he pierced a rock with his bow and arrow a gushing fountain appeared, thereafter never to run dry.

Hot springs are believed to have had their origin in a divine appearance of Suku-na-biko,[5] the medicine-man among the ancient gods.

Among the legends relating to Kōbō Daishi there are many that account for certain local peculiarities. There are no foxes in the island of Shikoku. That is because Kōbō drove out the animal as a punishment for its attempt to deceive the great Buddhist teacher during his wanderings through Shikoku. In places where there are no mosquitoes, the fact is explained by Kōbō's special favour, shown to the inhabitants of the place because they received him hospitably.

There is a village in Kōzuke where Irish potatoes do not grow well. When Kōbō came to that village and asked for potatoes the proprietor of the farm told him that the potatoes were as hard as stones, for he was not willing to give them to the beggar monk. Kōbō said: "Is it really so? Then it shall always be so." Henceforth the potatoes raised in that village were really as hard as stones.

There is at a certain place a mountain stream whence vapour rises. Once when Kōbō passed that stream a boy came to him and asked him to write some letters for him. Having no paper

Kōbō wrote some letters in the air. The boy then asked Kōbō to write more on the water of the stream. Kōbō wrote the Chinese ideogram for dragon and intentionally omitted one point. The boy, miraculously too, added the point. Then still more miraculously the ideogram became an actual dragon which flew off out of the water. Hence the trace of the flying dragon above the water.

Fine trees are frequently made the theme of local legend, and twin trees especially are connected with the memory of lovers. Among trees the pine plays the greatest part, and next to it the *sugi*-tree, the camphor-tree, and the gingko.

Here is the story of twin pine-trees told in the ancient Fudoki of Hitachi: Once upon a time there were in Hitachi a fine lad of the name Nasé and a handsome girl of the name Azé.[6] Each of them was famous for a beauty which caused the other villagers to admire as well as to envy them. They fell in love with each other, and one night, on the occasion of the annual meeting of the villagers for exchanging poems, Nasé and Azé exchanged verses which gave expression to their love.[7] They left the others and betook themselves to a forest close by the sea shore. Here they talked of their love through the night. There was no one else there, but the pine-trees played gentle music on their murmuring needles, and they passed the night as if in a sweet dream.

When over the ocean horizon the day began to dawn and the morning twilight penetrated into the pine forest, the lovers for the first time realized that they were far from their home. They were afraid to return to their own people, because of the insinuations of the other young people and the censure of their elders which they would have to meet. They wished to remain forever by themselves, apart from the world. They embraced each other and wept, and were metamorphosed into the two pine-trees, entwined with each other among the other trees.

In this story the twin trees are symbolic of a passionate love,

but in another legend two pine-trees are likened to an old couple and represent conjugal fidelity, i.e. the famous trees of Takasago, of which we shall speak in a later chapter.

On the sea coast, where the wind blows constantly from one point of the compass, there are often trees whose branches extend only in one direction. Nearly every one of those trees has a story of its own which tells the reason why the branches seem to yearn toward some object in the direction toward which they point. This is a typical one:

In Tango, upon a long, sandy beach, there is such a pine-tree, the branches of which extend toward Miyako, the capital. The daughter of a nobleman in Miyako was stolen by a kidnapper, as often happened in the middle ages. She was taken to Tango and sold to a local chief. She often stood under this tree gazing toward her home and weeping for her parents. The tree felt sympathy for the poor girl and gradually turned all its branches in the direction of her home.

Rocks furnish similar motives to the myth makers. The most famous one is the standing rock of Matsura, on the western coast of Kyūshū, whence ships used to embark for China. Once when a court noble was despatched to China, his wife Sayo-hime accompanied him to Matsura, watched the ship that carried her husband vanish beyond the horizon, and stood there, waving her scarf in farewell, until her figure was metamorphosed into the rock, which stands there today and is known as the rock of Sayo-hime. A curious projection of the rock is said to be the hand with which she waved him good-bye.

Climatic conditions furnish useful material for local legends. This is one of the stories concerning the periodical storms that visit Japan in autumn. It is the story of the "Hira hurricane," Hira being the name of the mountain range that soars above the western shore of Lake Biwa, the largest lake in Japan.

Once upon a time there lived a fine young man, the keeper of a lighthouse on a promontory on the eastern side of Lake Biwa.

A fair maiden lived in a village across the lake from the lighthouse. Once the girl visited the promontory and saw the lighthouse keeper. They fell in love and agreed to meet by night, when no one should know of it. So the maiden used to visit the beloved every night, crossing the lake in a small boat. Whether on a calm night the ripples reflected the moon's light, or whether in darkness the lake was rough and angry, the girl's boat never failed to reach the promontory, because the twinkling light guided her safely to her beloved.

The summer passed in this way and the autumn came. The young man had been made happy by the loving girl's faithfulness; but at last her audacity, and her indifference to the danger of discovery or of death by drowning, so unusual in a young girl, aroused in the heart of the young man something like suspicion. He began to question whether the girl was really a human being or whether she was a dragon-girl or an ogre. At last he determined to see whether she could find her way to him without the guiding light, and so one night he extinguished the light in his lighthouse. The girl, as usual, had set out in her boat, but when the light went out she quickly lost her way. She rowed about helplessly, quite uncertain where she was. She became desperate, and made up her mind that her lover was faithless. In her grief and terror she cursed him, herself and the world. Finally she leaped into the water, with the prayer that a storm might destroy the lighthouse. No sooner had the girl's body disappeared in the water, than the wind rose and soon began to blow to a hurricane. The storm raged all night. When morning dawned, the lighthouse, together with its keeper, had disappeared, for the waters had swallowed it up.

Hence, every year, on that very day, a certain day in the eighth lunar month, a storm rages over the lake. It blows from the range of the Hira Mountains, where the unfortunate girl once lived, and therefore it is called the Hira hurricane.

CHAPTER III

FAIRIES, CELESTIAL BEINGS, THE MEN OF THE MOUNTAIN.

I. THE SOURCES OF FAIRY TALES

THE Japanese people always believed in the existence and activity of spirits, both of natural objects and of the dead; yet curiously enough, their mythology, as handed down in Shinto tradition, is poorly supplied with fantastic beings and is quite vague in giving personality to its deities. Many of the deities are hardly more than names, others are worshipped as the ancestors of the various clans, and the stories about them are taken by the people as facts rather than as bits of poetic imagination. That is chiefly because the early Shinto records were compiled, as we have said, in the form of historical narrative, their authors desiring to produce something that should rival Chinese history in antiquity and supposed authenticity. What we recognize today as myths were originally made to appear as historical facts, just as the official history of China had carefully turned the racial legends of that people into alleged chronicles of pure fact. The pseudo-rationalism of the Shinto records is largely a product of Chinese, that is, of Confucian, influence.

It must not, however, be supposed that the Japanese were incapable of imagining the existence of fairies and other fantastic beings. We shall find many traces of fairies and similar beings in the ancient traditions of the Japanese, and there is a very considerable store of fairy stories in the literature and oral traditions of the people. The greater part of this sort of fiction seems to have been derived from Chinese and Indian sources,

and the Japanese genius is more often shown in the skilful adaptation of such stories to local conditions than in original invention. The strain of Hindu ideas and stories came, of course, through the channel of Buddhist literature, which derived in turn from the highly refined Vedic and Sanskrit literature. It reached Japan chiefly through Chinese translations.

The Chinese stories were mostly derived from non-Confucian sources, chiefly from the Taoist literature. In a strictly historical study of Japanese fairy tales, it would be necessary to distinguish critically these two elements of continental origin from the smaller stock of native lore. But in this work we shall confine ourselves to setting down some of the stories as they are commonly circulated among the people, without considering their sources or the changes they have undergone during the process of adoption.

II. THE FAIRY-MAIDEN

A fairy who is quite indigenous to Japan is Ko-no-hana-sakuya-hime, "the Lady-who-causes-trees-to-bloom." To her we have already referred in speaking of the myths of origins. She is the fairy of cherry-blossoms, and is represented as hovering in the sky and making the cherry-trees bloom, probably by breathing on them. Her marriage with the grandchild of the Sun-goddess may be regarded as an instance of the marriage of a celestial maiden to a human being.

But a more typical example of such a union is offered in the story of the Swan-maiden. This maiden has no personal name; she is conceived to be a celestial maiden furnished with feathers or wearing a robe of feathers. The most highly idealized version of the story is "The Robe of Feathers" in one of the Nō dramas. In brief it is as follows:

Once, on a fair day, a number of fairy maidens came down

to earth and bathed in a fountain, hanging their feathery robes on trees near the pool. A man passed by the place and seeing the beautiful garments took one of them down from its tree. The maidens in alarm at the intrusion flew off to the sky; but the maiden whose robe had been taken, could not fly away with her companions but had to remain on earth and marry the man.[1] She gave birth to a child, and then having, by stratagem, recovered her feathery robe, she flew back to Heaven.

The story is a version of the tale of the Swan-maiden so well known in the folk-lore of various nations, though there is no proof that the Japanese story was borrowed from any other people. But in its idealized version in the Nō drama the maiden is represented as one of the fairies in attendance on the heavenly princes who reside in the Moon palace, an idea clearly taken from a Buddhist story of the moon. Moreover, in this version the maiden preserves her virginity intact, and the chief motive of the tale is the contrast between the noble purity of the celestial maiden and the greed of mankind. The story is as follows:[2]

It was a beautiful spring day. A celestial maiden came down to the pine forest of Hiho, a sandy beach on the Pacific coast whence there is a grand view of Mount Fuji soaring into the sky on the other side of the water. The maiden was charmed by the beauty of the place and forgot her heavenly home. A fisherman happened to pass by; he perceived a miraculous scent which perfumed the air, and saw a wonderful robe of feathers hanging on a pine-tree. While the fisherman was examining the robe and wondering what it was, the fairy appeared to him and told him that it was hers — the robe of feathers which was a property of all the heavenly maidens. The greed of the man was aroused and he rudely refused to return the robe. The maiden lamented her loss and finally persuaded the fisherman to return the robe by dancing before him one of the celestial dances. The scene is described as follows:

(Fairy's lamentation)

FAIRY

"Vainly my glance doth seek the heav'nly plain,
Where rising vapours all the air enshroud,
And veil the well-known paths from cloud to cloud."

CHORUS

"Clouds! wand'ring clouds! she yearns, and yearns in vain,
Soaring like you to tread the heav'ns again;
Vainly she sighs to hear, as erst she heard,
The melting strains of Paradise' sweet bird:
That blesséd voice grows faint. The heav'n in vain
Rings with the song of the returning crane;
In vain she lists, where ocean softly laves,
To the free seagull twitt'ring o'er the waves;
Vainly she harks where zephyr sweeps the plain;
These all may fly, but she'll ne'er fly again!"

(Fairy's dance)

FAIRY

"And in this firmament a palace stands
Yclept the moon, built up by magic hands;"

CHORUS

"And o'er this palace thirty monarchs rule,
Of whom fifteen, until the moon be full,
Nightly do enter, clad in robes of white;
But who again, from the full sixteenth night,
One ev'ry night must vanish into space,
And fifty black-rob'd monarchs take their place,
While, ever circling round each happy king,
Attendant fays celestial music sing."

FAIRY

"And one of these am I."

CHORUS

"From those bright spheres
Lent for a moment, this sweet maid appears:

Here in Japan she lights (heav'n left behind)
To teach the art of dancing to mankind.
E'en when the feath'ry shock
Of fairies flitting past with silv'ry pinions
Shall wear away the granite rock!
Oh, magic strains that fill our ravished ears!
The fairy sings, and from the cloudy spheres,
Chiming in unison, the angels' lutes,
Tabrets and cymbals and silv'ry flutes,

"Ring through the heav'n that glows with purple hues,
As when Someiro's western slope endues
The tints of sunset, while the azure wave
From isle to isle the pine-clad shores doth lave,
From Ukishima's slope, — a beauteous storm, —
Whirl down the flow'rs; and still that magic form,
Those snowy pinions, fluttering in the light,
Ravish our souls with wonder and delight."

FAIRY

"Hail to the kings that o'er the moon hold sway!
Heav'n is their home, and Buddhas, too, are they."

CHORUS

"The fairy robes the maiden's limbs endue"

FAIRY

"Are, like the very heav'ns, of tend'rest blue:"

CHORUS

"Or, like the mists of spring, all silv'ry white,
Fragrant and fair, — too fair for mortal sight!
Dance on, sweet maiden, through the happy hours!
Dance on, sweet maiden, while the magic flow'rs
Crowning thy tresses flutter in the wind
Raised by thy waving pinions intertwin'd!
Dance on, for ne'er to mortal dance 'tis given
To vie with that sweet dance thou bring'st from heav'n;
And when, cloud-soaring, thou shalt all too soon
Homeward return to the full-shining moon
Then hear our pray'rs, and from thy bounteous hand
Pour sev'nfold treasures on our happy land;

PLATE XVIII

THE FAIRIES OF THE CHERRY BLOSSOMS PLAYING MUSIC IN UNISON WITH THE KOTO PLAYED BY THE EMPEROR TEMMU

The costume of the sitting Emperor is not of the 7th century but of the 10th century. The fairies are depicted in the attire of Buddhist angels (Tennin). See p. 261.

Taken from *Yamato Meisho Zu.*

Bless ev'ry coast, refresh each panting field,
That earth may still her proper increase yield!
But ah, the hour, the hour of parting rings!
Caught by the breeze, the fairy's magic wings
Heav'nward do bear her from the pine-clad shore,

" Past Ukishima's widely-stretching moor,
Past Ashitaka's heights, and where are spread
The eternal snows on Fujiyama's head, —
Higher and higher to the azure skies,
Till wand'ring vapours hide her from our eyes! "

The " Azuma dance," as it is called, is supposed to have its origin in the dance of this fairy on the beach of Miho, and in like manner the " Goset " or " Five Tact dance " is ascribed to the fairies of the cherry-blossoms. When the Emperor Temmu, who reigned in the seventh century, was playing on the Koto in the palace of Yoshino, the place of cherry-blossoms, five fairies appeared in the sky, playing on their instruments in harmony with the royal musician, and danced before him the dance of five tacts. Thereafter, the music and the dance became one of the festivities regularly observed after each Imperial coronation. In the Nō drama, the chorus describes the scene in these words:

" O what a wonder!
Music is heard in the sky,
Miraculous perfumes fill the air,
Petals fall from heaven like rain drops!
Are these not signs of a peaceful reign?
Hearken! sweet beyond all imagination
Sound and resound in unison
Harps and guitars, flutes and horns,
Bells and drums, of all kinds;
A grand orchestra makes harmonious the serene air, —
The soothing breeze of the spring.
To the accompaniment of heavenly music
Celestial maidens dance, hovering in the air,
Fluttering their sleeves of feathers,
Flying and wavering among the cherry-blossoms."

Another story in which a fairy maiden descends to the earth is that of "the Lady of Brilliancy" (Kaguya-hime). One of the versions is as follows:

Once upon a time an old man lived in the province of Suruga, where is Mount Fuji. He cultivated bamboo-trees. One spring two nightingales made their nest in his bamboo grove, and there he found a charming little infant who called herself Kaguya-hime. The old man took the child and nursed her with great affection. When she grew up she was the most beautiful girl in the country. She was called to the Imperial residence and was made Princess-consort of the Emperor. Seven years passed after the marriage and one day the Princess said to her husband: "I am not like you a human being, yet a certain tie has held me to you. Now my time on earth is ending and I must return to my celestial home. I am sorry to leave you, but I must. In memory of me keep this mirror, in which you may see my image."

With these words she disappeared from his sight. The Emperor missed his beautiful consort so much that he determined to follow her to Heaven. Accordingly he climbed to the summit of Fuji, the highest mountain in the country, carrying the mirror in his hands. Yet when he had reached the summit he could find no trace of the lost maiden, nor could he by any means ascend further toward Heaven. His passion was so strong that a flame burst out of his breast [3] and set the mirror ablaze. The smoke drifted up into the sky, and from that day it continually arises from the summit of Fuji.

Another version of this story is known as "The Bamboo-hewer." According to this version the old man found the tiny girl within a bamboo stem, and when she grew up many men sought her in marriage. She asked her suitors to achieve something difficult and promised to marry the one who should best accomplish the task assigned to him. Five suitors agreed to submit to the test and each was bidden to bring a certain precious

thing to the lady. The suitors did their best, but they all failed. Accordingly each man invented a clever falsehood to account for his want of success. But the maiden saw through their stories and rejected them all. So far the story is didactic and satirical.

Now the ruling Emperor, hearing of the girl's beauty, wished her to come to his palace, but she would not, though she sent him letters and poems. The Emperor found some consolation in reading these communications, but suddenly he learned that the maiden was of heavenly origin and was going back to her father's palace in the moon, on the night of the full moon in mid-autumn. The Emperor, wishing to keep the maiden on earth, sent an army of troops and ordered them to guard her house. The night came, a bank of white clouds appeared in the sky and the troops found themselves unable to shoot or to fight because their arms and legs were paralyzed. So the maiden was brought home by her father, the Moon King. She left a casket of medicines and a letter to the Emperor. After the maiden's disappearance, the Emperor sent his men with the casket to the summit of Fuji. There they burnt the medicines and hence arises the smoke of the volcano.

Not only do celestial maidens descend to earth and wed human beings in Japanese folk-lore, but a maiden of the deep sea realms sometimes becomes the wife of a mortal, though when such marriages occur, according to the tales, the man usually descends to her abode. Universally, however, the fairy and her mortal lover are destined to an early separation. These stories of the sea-maidens are not merely romantic love tales; they are largely occupied with the description of a world beneath the ocean or far beyond the sea. The separation of the married couple is the result of the yearning of the being, who has left his or her true element, for the old home. When the maiden descends from Heaven, her return is due to the expiration of her alloted term on earth, while, when a human husband has gone

down into the sea, the separation follows the breaking of a promise he has made. Moreover, the stay of the human bridegroom in the ideal realm seems very short to him, but when he returns to the world he finds that he has been a long time away. His earthly abode has disappeared and all his relatives have long been dead. This motive, which reminds the reader of Rip van Winkle's experience, hints at the contrast between the evanescent existence of mankind and the endless duration of the ideal life.

The idea of a world beyond our own was stimulated by Buddhist and Taoist teachings, and in the later development of these stories such influences are clearly to be seen.

The most famous story of this type is that of the fisher boy Urashima — or more properly Urashima Tarō, "the Son of Beach-Island." His native place is generally located in Tango, on the Sea of Japan, but sometimes in Sumi-no-ye, on the Inland Sea. The oldest versions are found in the Shinto chronicles and in an anthology of the eighth century.[4] In the chronicles his stay in the world beyond is said to have lasted seven hundred years and his return is mentioned as a historical fact. The story was later connected with the Buddhist tradition of the Dragon Palace (Ryū-gu), and the maiden of the story is known as Otohime, the youngest daughter of the Dragon King.

The story, in its simplest form, is as follows: The fisher boy Urashima was abroad upon the sea in his boat when he saw a young lady coming toward him. She wished to take him to her home, and he followed her to a distant realm in the deep water, where stood a splendid palace. The lady was the daughter of the king, and Urashima married her. After three years of happy married life had passed, Urashima was seized by the desire to see his parents at home. His wife was too tender to resist him and, on parting, gave him a casket which would bring him back to the Dragon Palace, on the sole condition that he should never open it. Urashima came back to his native place

but found it totally changed. To his dismay he learnt that several hundred years had passed since he had gone away and that his mysterious disappearance had been handed down as a tradition among the villagers. In great distress of mind, hoping to find some solace in the casket given him by his wife as the pledge of returning to the Dragon Kingdom, he opened the lid. He was astonished to see wisps of white smoke rise from the casket and drift away toward the sea. No sooner was the casket emptied than his whole body was shaken by a chill; presently his hair grew white and he became an old man, hundreds of years old. Urashima died on the spot and he is enshrined there on the coast of Tango.[5]

The story of Urashima stimulated the invention of various story-tellers who added curious details to the forms of it created by them. One version, probably of the fifteenth century, says that Urashima, after having opened the casket, was metamorphosed into a crane, a bird which is supposed to live a thousand years, and that he, the crane, and his wife, the tortoise, are even now living on indefinitely. This tale illustrates a peculiarity of that age — the unwillingness of the people to listen to stories that were in the least tragic in character, in spite of, or, perhaps, because of the fact that it was a time of warfare and social disintegration. On the other hand, a modern writer who has dramatized the story depicts Urashima as the typical representative of the youth of today, who seeks after dreamy ideals without being willing to make strenuous effort or submit to methodical training.

A similar story concerning the daughter of a Sea King is ascribed to the grandmother of the legendary founder of the Empire.[6]

Hiko-Hohodemi, "the Flame-flash," once lost a fish-hook which he had borrowed from his elder brother Ho-no-susari, "the Flame-fade." When the former was urged by his brother to return the hook and was troubled as to what he

should do, a certain old deity advised him to travel beyond the sea. Accordingly he passed over the sea in a boat and arrived at a palace built of some material like the scales of fish. It was the residence of the Sea King, and there Hiko-Hohodemi met a beautiful woman. She was Tōyō-tama-hime, "the Lady Abundance-Jewel," the daughter of the king, and the king was glad to have his daughter married to a deity from heaven — for Hiko-Hohodemi was a descendant of the Sun-goddess. After the couple were married they lived a happy life together for three years, when the husband revealed to his fairy wife that he had come to her realm in search of the lost fish-hook. It was quite an easy matter for his father-in-law, the ruler of the deep sea, to find the hook, and Hiko-Hohodemi thereupon journeyed back with it to his home-land, followed by his wife.

Now, after they had come to the terrestrial abode, the fairy wife gave birth to a son. Before the delivery the mother, according to custom, was taken to a cottage specially built for the occasion. The wife asked the husband not to look into the cottage at the moment of birth because she must then take on her original shape of a woman-dragon. In spite of his promise, the husband peeped into the cottage, and so the wife left her husband and child and returned to her home beyond the sea.

The Buddhist and Taoist influences were of momentous importance in the development of fairy lore in Japan, and the primitive conceptions of ideal or fantastic existences were by those influences made much more definite and elaborate. In general the Buddhist importations were of two categories, one being the Devatās (Japanese Tennyo or Tennin, the heavenly maidens), who hover in the sky, and the other the Nāgas (Japanese Ryūjin, or dragon spirits), who reside in the deep sea. The Chinese or Taoist literature introduced the Hsien (Japanese Sennin), literally "the Men of the Mountains," who are semi-celestial beings, mostly of human origin, and who perform magic feats and live immortal lives.[7] These immortals

are of both sexes, old and young, some of weird appearance and others with handsome and noble features; but all are fed on ambrosial foods and live lives of total emancipation, neither molested by, nor caring for, human affairs. Although the beings of these different categories were occasionally amalgamated in a new realm completely Japanese in invention, they are usually kept quite distinct. Let us take up the three categories one after another, and examine a few stories that illustrate the parts which they play in Japanese mythology.

III. THE BUDDHIST FAIRIES, THE TENNIN AND THE RYŪJIN

In India the Devatās are female deities in general, but the word is also applied to the female genii of trees and fountains. Buddhist lore is full of these beings, some of whom are definitely personified though others are mere abstractions. The Japanese Tennyo, who are copied from the Devatās, roam in the sky, clad in fluttering veils and without wings. They play music and scatter flowers in the air, and their presence is perceived through their celestial music and their heavenly perfume. Often they are borne aloft on iridescent clouds and descend to hill-tops or promontories, or they illumine the dusk of the forests. They surround pious Buddhists and perform the duties of ministering angels; they inhabit the blooming woods in the guise of flower fairies; they appear wherever good musicians play on their instruments, and join in concert with the human performers; sometimes they appear as women, and love stories are told of their love affairs with men. They are represented in sculpture, and appear as panel decorations in Buddhist temples; they are depicted in pictures, sung of in poems, celebrated in fairy tales, and some of them are actually worshipped in shrines in certain very beautiful spots. Occasionally they are identified with Shinto goddesses, and since the thirteenth cen-

tury such confusions are common in folk-lore as well as in art and religion.

The Hindu Nāga is a creature who lives in the deep sea and whose body is conceived to be like that of a serpent. In Buddhist books some Nāga tribes are said to live among the mountains, but they are always spoken of as guardians of water. Whether or not the Japanese story of the Sea-god is a product of Hindu influence, the conception of Ryūjin, the Dragon-god, was very early amalgamated with that of the Sea-god, and the latter, the father of Lady Abundance-Jewel, was often identified with Sāgara, one of the Hindu Nāga kings. The Ryūjins inhabit the deep sea, where there stands a splendid palace built of coral and crystal, and where the Dragon King, Ryū-wō, rules. The Dragon King has a human body, though he wears a serpent on his crown, but his retainers are serpents, fishes and other marine monsters. The Dragon King is a noble and wise being, the guardian of Buddha's religion and of Buddhists. But his benevolence is often defeated by the silly or malicious conduct of his ignorant kinsfolk, and on this account the dragon world is sometimes engaged in warfare with the heavenly kings. The dragon tribes are also believed to have the rain and the storm in charge. So stories are repeatedly told of wise Buddhist priests who can control these marine monsters and cause them to give rain in time of drought, or of Buddhist pilgrims and missionaries sailing between Japan and China who command the dragons to quiet the rough sea, or of a Buddhist zealot, waiting for the appearance of the future Buddha, and metamorphosed into a dragon and living on indefinitely beneath the water.

The most conspicuous figure of the sort in folk-lore is a daughter of the Dragon King. Her Japanese name is Benten, the Hindu Sarasvatī. She is believed to be the guardian of music and public speaking and also the giver of wealth. She is represented as a Hindu goddess, clad in variegated robes with long sleeves and with a jewel in her crown. Sometimes she is

said to have appeared in person to a famous musician, sometimes in response to the prayer of a pious Buddhist for wealth, sometimes in the shape of a beautiful woman she attracts the love of human beings. She partakes of the nature of a celestial maiden as well as that of a Dragon Princess and she is often identified with certain goddesses of the sea in the old mythology. She is worshipped at many beautiful spots on the sea coast. The representation of her appearing from waves reminds one of the classic myths of Venus, and her constant association with a musical instrument, *biwa* (Sanskrit *vinā*, a kind of banjo) adds her to the company of the Muses. Her worship has been very popular since the twelfth century, and in later times she came to be regarded as one of the seven deities of good fortune of whom we shall hear more.

Many local legends cluster about her and her shrines. The most famous of the shrines dedicated to her is that of Itsukushima, or Miya-jima, "the Isle of the Temple," well known to tourists as the isle where neither birth nor death was permitted to take place — a sort of Japanese Elysium. The island is situated in the Inland Sea and a shrine dedicated to a Sea-goddess has stood on its beach since time immemorial. Later it was enlarged and adapted to the worship of Benten, who had come to be identified with the original Sea-goddess. The present temple is extremely curious and beautiful. It consists of a group of buildings and galleries, standing on a sandy beach upon which the tide rises until the edifices appear as if they floated on the water — a veritable image of the Dragon Palace. Along the galleries hang rows of iron lanterns, and their light is reflected in the sea below, while the sacred deer roam about on the beach, near to the temple, when the water is low. The steep and rocky heights of the island rise behind the temple, furnishing a splendid background for the picturesque and graceful Dragon Palace. The man who conceived the idea of combining the grandeur of nature with the beauty of architecture,

and who embodied the story of the Dragon Palace in the worship of the Dragon Princess, was Kiyomori, the military dictator of the twelfth century and the hero of the epic *Heike Monogatari.*

While Kiyomori was the governor of the province in which this island is situated, he one day went forth upon the sea and saw a tiny boat approaching his boat. It was a boat of shell which shone with the lustre of pearl, and it hoisted a scarlet sail of fine satin. Therein three fairy-like ladies were seen. Kiyomori received these ladies with great reverence, and they told him that they were Benten (or the ancient Japanese Ichiki-shima-hime) and her two sisters. They promised the warrior an extraordinarily fortunate career, if he should enlarge the temple and renew the worship of the deities. He hastened to obey their command, and from that time Kiyomori's family has always borne the scarlet ensign, which once floated in mastery over the whole of Japan.

Another spot famous for the worship of Benten is Chikubu-shima in Lake Biwa. The island rises steeply from the water and its cliffs are overgrown with evergreens. The poets are never tired of singing of its beauty, and popular fancy attributes all sorts of fairy wonders to the place. There stands a shrine dedicated to Benten, whose music is heard in the waves and ripples that beat against the rocky cliffs, and whose image is seen hovering in the sky when the moon transforms the island and its surroundings into a realm of silvery light. It is said that, on a certain day in spring, when the full moon is in the sky, all the deities and fairies of the country meet at Chikubu-shima and make up a great orchestra. One folk-tale connected with this concert of the gods is about a boy who was somehow transformed into a fairy being and added to the company. He disappeared, leaving with his foster-father the instrument which he used to play. Naturally enough, musicians deem it a great honour to practise their art at Chikubu-shima; and one is said to

have seen the goddess herself, who appeared to him and instructed him.

There is another famous Benten shrine on E-no-shima, "the Picture Island," near Kamakura, on the Pacific coast. The legend connected with this shrine is that the Fairy Queen enshrined there was wedded to a Dragon King who lived in a pond on the main island, close to the sandy beach that connects the island with the mainland. According to this story, the dragon was an unsightly and serpent-like being, and Benten is said to have yielded to the passionate love of the creature only after long resistance.

The belief in the serpent tribes of the sea is general, and there are many stories concerning them and the mysteries of the under-water world where they are supreme. Most often they have to do with the storms which the Dragon Kings can arouse or quell, or with mysterious lights that are seen on the sea. These lights are called Ryū-tō, or "lanterns of the dragon," and are believed to appear on festival nights at certain sanctuaries on the sea shore. The most famous one is the Ryū-tō that heralds the approach of the dragons, who bring offerings to the deities assembling at the Great Shrine of Izumo, on the Sea of Japan. No one but the priests of the shrine is permitted to go abroad on that night; the priests go down to the beach and receive the offerings of the Sea-gods. The ebb and flow of the tide are ascribed to the power of these marine fairies, who have a mysterious jewel-crystal that can make the sea rise or fall. The serpent tribes are supposed to be eagerly covetous of other crystals that have similar magic power.

There is an interesting tale which illustrates this belief. It is concerned with the mother of Fujiwara-no-Fusazaki, a famous minister of state. Thus it runs:

Once the Emperor of China sent across the sea certain sacred treasures of his land which he wished to deposit in a Buddhist temple, which was founded and supported by the

Fujiwara family. The ship that carried the treasures to Japan encountered a terrible storm, as it approached the coast of Sanuki, in the Inland Sea. The storm arose with mysterious suddenness and it subsided as suddenly. When the storm had passed, the captain of the ship noticed that one of the treasures was missing. This was a crystal in which the image of Buddha was perpetually reflected. The other treasures were safely transferred to the temple, and then Fubito, the chief of the Fujiwara family, began to consider how to recover the lost crystal. He strongly suspected that it had been stolen by the Dragon King, who had been guilty of a similar offence on other occasions.

So Fubito went down to the coast of Sanuki and hired all the divers of the province to search for the lost treasure. None of them was successful, and Fubito had abandoned all hope of finding the crystal, when a poor fisher-woman begged that she might try. The reward she asked was to have her only child [8] brought up in the noble family of Fujiwara, if she should find the divine crystal. No one believed she could succeed, but she was permitted to try.

She dived into the water and sank down and down until she came in sight of the Dragon Palace and saw the crystal gleaming on the top of a tower. The tower was surrounded by various kinds of sea monsters, and at first she saw no way of getting at the crystal. But fortunately the guards were asleep, and the fisher-woman audaciously climbed to the top of the tower. She seized the crystal and tried to swim away, but the guards awoke and pursued her so closely that she could not escape. Suddenly it occurred to her that blood was abhorrent to these sea monsters and kinsfolk of the Dragon King. She stabbed herself, and the sea monsters were afraid to pursue her any further through the bloody water. When the man above pulled her up out of the sea by the long rope that was tied about her waist, she was at the point of death, but the treasure was found hidden in her

bosom. So the treasure was recovered by the woman who sacrificed her life for her child.

The child, the story goes on to say, was adopted by Fubito; he became the famous statesman Fusazaki and built a Buddhist temple at the spot in memory of his mother. The temple stands there to this day.[9]

We may add another story to illustrate the nature of the Dragon King as the guardian of Buddhism as well as of the sea route. In the Middle Ages, many pious priests attempted to go over to China and further to India, but only a few succeeded in reaching China and none got as far as India. Now, a monk, being desirous of visiting the home-land of Buddhism, passed several nights at the shrine of Kasuga in praying for the safety of the journey. One night a Dragon King guarding the Kasuga shrine appeared to him and persuaded him to abandon the plan, because the scene of Buddha's sermon on Vulture Peak could be shown by him in vision. The priest complied with the counsel and was shown the vision.

Inferior to the Dragon tribe but, like them, a denizen of the sea, is Ningyo, the Fisher-woman.[10] Her head is that of a woman with long hair but her body is that of a fish. This mermaid-like creature often appears to human beings in order to give them advice or warning. Pearls are said to be her tears, and according to one tale a fisherman who caught her in his net, but set her free, received her tears as a reward which filled a casket with pearls. Another belief about her is that a woman who eats of her flesh gains perpetual youth and beauty, and stories are told of women who were fortunate enough to have a taste of that miraculous food.

Another fairy-like being of marine origin is the Shōjō; though he does not actually belong to the sea but is believed to come across it to Japan. Probably he is an idealized personification of the orang-outang which is native neither to China nor to Japan, though occasional specimens have, in one way or an-

other, found their way thither. The Shōjō is a merry embodiment of Epicureanism, who, deriving his chief pleasure from perpetual drinking, is therefore regarded as the genius of *saké*-beer. His face is red or scarlet and boyish in appearance. His long red hair hangs down nearly to his feet; he has a dipper for ladling *saké*, wears gaudy dresses of red and gold, and dances a sort of bacchanalian dance.

There are no definite stories about these creatures, but a group of two or three Shōjō is often depicted in pictures or modelled in little statues; and their characteristic dance is performed to the accompaniment of choral songs which praise them and the drink they love.

IV. THE TAOIST IMMORTALS

Next let us consider the Sennin, "the Man of the Mountain," the ideal man of Taoist mysticism, as he is modified by the popular imagination of the Japanese. The Sennins are believed to perform supernatural feats; they can fly through the air, ejecting their own images from their mouths, walk upon the waves of the sea, produce a horse from a magic gourd, summon mysterious animals at will out of vacancy, and so forth. But the essential thing about them is that they are beyond the effect of worldly change and commotion and enjoy immortal lives in blissful serenity and total emancipation from care. They are ideal recluses who have passed beyond all human limitations and are in perfect communion with nature; the men in whom the macrocosmos is embodied and who are therefore the true "children of nature."

They are variously said to have their home amidst some distant mountains, or in the happy islands, or even in the sky itself, and their assembly is conceived to be like a meeting of poets or of "free talkers." But the Sennins are pre-eminently individualists, and even when they feast together, each of them is

sufficient unto himself and finds his enjoyment in himself. This myth has its source in the long period of unrest in China during the centuries that followed the fourth. At that time of social disintegration many talented men retired from the world. These mysterious recluses came to be idealized by the people, and in time to be confused with supernatural beings. The idea of the secluded and meditative life found sympathy in Japan during the time of confusion in the fourteenth and fifteenth centuries, and their stories of the Sennins became the popular fairy-tales of the period.

The best known of the Sennins are Tōbō-saku, "the Prime Man of the East," and Weiwōbo, "the Queen Mother of the West." The former is an old man who never grows any older, and who lives somewhere in the East. His immortality is symbolized by a peach which he holds in his hand, and evidently he represents the ever rejuvenating vitality of the spring. The Queen Mother lives on a plateau, close to Heaven, far to the west of China. She is a beautiful lady of eternal youth, surrounded by a court of young fairies and revered by all Sennins and fairy-like beings as their queen.

Many of the Sennins are associated with the animals or plants that symbolize their respective qualities. For instance, Rafu-sen, which probably means "the Buoyant Subtlety," is the female genius of the plum-blossom, the flower beloved by Chinese and Japanese poets as the pioneer of spring and the typical representative of pure perfume and chaste beauty. Rafu-sen is supposed to wander among the plum-trees in the night, especially in the moonlight. Kinkō Sennin, "the High Man with a Harp," rides on a pure white crane and plays on his instrument as he flies through the air. Kiku-jidō, "the Grace-boy of the Chrysanthemum," is the genius of that flower. He is an eternal boy and lives somewhere in the mountains, at a fountain by which chrysanthemums bloom and from which, by the virtue of the flowers, a stream flows endowed with wonderful curative

power. Gama Sennin, or "the Toad-Master," has the power of producing any number of toads and of riding on them through the sky.

These and many other Chinese Sennins were imported into Japan where they are more often represented in painting than celebrated in folk-lore. But Japan also produced its own Sennins. The most conspicuous of them is En-no-Ozuna, known as Gyōja, or "the Ascetic Master." Gyōja is the mythic figure of a famous ascetic who disciplined himself among mountains in the eighth century. He is said to have built a rocky bridge from one mountain to another, by enforcing the service of gods and spirits, demons and goblins. During this work, the genius of one of the mountains connected by the bridge refused to obey Gyōja's command, because he was so ugly that he hesitated to appear among the other spirits. Gyōja punished the disobedient spirit by shutting him up in a cave, in which he is confined to this day. This story perhaps refers to that stage in the religious history of Japan, when the Taoist-Buddhist ideal was getting the better of the old native beliefs. Further, it is said that Gyōja was condemned by the government authorities as a magician, and during his exile he performed a number of supernatural feats. This typical Japanese Sennin still exerts a certain spell over the popular imagination, and his image is to be seen in many a cave, seated on a chair with a staff in his hand.

According to the usual belief, however, the Sennins are in danger of losing their supernatural powers if they are tempted to yield to human passions, as was Ikkaku Sennin, "the One-horned." [11] He passed through a long training and gained the power of performing miracles. He was once engaged in strife with the Dragon tribe and confined them all within a cave. As a result no rain fell — because rain is controlled by the Dragons — and the whole land suffered from a disastrous drought.

Now the king of the land, Benares, learned the cause of the calamity, and contrived a stratagem to tempt the powerful Sen-

PLATES XIX, XX, XXI

A Group of Three Pictures Representing the Realm of the Taoist Immortals (Sennin)

A lady Immortal riding on the mythical peacock, *hōwō*.

A palace standing on high terraces and commanding a wide view of mountains and waters, where the Immortals are gathering.

A male Immortal, called Kinkō Sennin, riding on a Chinese dragon, the symbol of infinity. See pp. 274 ff.

By Kano Seishin (18th century?). In possession of Museum of Fine Arts, Boston.

PLATE XXII

THE SENNIN OF KUMÉ

See p. 277.

By S. Tomita.

nin and thus to set free the Dragons. To that end the king sent the most beautiful of his court ladies to the mountain where the One-horned was living. The Sennin was so much charmed by the lady's beauty that he consented to drink the wine she offered him. As the Sennin became intoxicated his powers departed from him and the dragons were able to break out from their confinement. The Sennin aroused himself and tried to fight his enemies. But it was too late. The dragons escaped into the sky and the rain poured down in torrents. So the king's plot succeeded and the land was refreshed.

Another well known example of a fallen Sennin is that of Kumé-no-Sennin. He lived as an ascetic among the mountains near Kumé-dera, a Buddhist temple, and attained the remarkable power of feeding on air and flying in the sky. One day, when he was enjoying himself in the air, he saw beneath him a woman who washed clothes by the river side. His attention was attracted by the white feet of the woman gleaming in the water. He yielded to the allurement and thereby lost his supernatural power. He fell to the earth, fortunately unhurt, but he never regained his miraculous gifts. He is said to have married the woman and left posterity. His fate is always quoted as a typical instance of downfall from on high; but the story seems also to be one of that numerous class which deals with a marriage between a heavenly being and a human being.[12]

Not only are stories of Sennins widely popular in Japan, but belief in these supernatural beings is to a certain extent still a living force among the people. Candidates for Sennin-ship feed themselves on dry vegetable food and avoid any cooked food; they go to and fro among the mountains, they bathe often in cold water and seldom sleep under roofs. They hope for the immortality of the bodily life and they believe themselves to have certain supernormal powers. One of them was sure that he saw purple clouds coming down from Heaven ready to receive him if he should jump from a lofty cliff. He dared to

perform the feat, but his assurance proved to be a delusion and he was killed. Yet these miracle-mongers are often revered by the common people and stories about them are in very frequent circulation.

The Men of the Mountain, self-sufficient as they were, had their own society. Their meetings were often pictorially represented. (Plates XX and XXI.) These were supposed to occur in an ideal region called Senkyō, the realm of the Sennins, a region among the mountains where pine-trees symbolic of longevity grow soaring to the heavens, and where terraces command wide views that correspond to the free and spacious minds of the Sennins. There they exchange opinions, compose poems, play music or engage in meditation. This ideal realm was the paradise of the Taoists, but unlike the Buddhist paradise, it is not a shining or resplendent world. It is only an ideally beautiful spot inhabited by those immortals, who form a community of their own, but are not so well organized and united as those who dwell in the Buddhist paradises.

The Senkyō was often depicted in pictures which in turn stimulated poetic imagination in the Japanese to dreams of ideal serenity and aloofness, of total emancipation from all worldly anxieties, of immortal felicity and of freedom from illness and death. Many Japanese Buddhists, who were much imbued with Taoist doctrines, attempted to copy the ideal life of the immortals. They imitated the gathering of the immortals in the tea-party of a peculiarly quiet and contemplative type, or in meetings for free conversation and rhyming competition, and they planned their abodes and gardens in imitation of the ideal Senkyō.[13] In short, the conception of the Senkyō was a source of real inspiration to the folk-lore and the aestheticism of the Japanese.

It was in the fourteenth and fifteenth centuries that the Chinese ideas of the Sennin and the Senkyō found widest circulation in Japan and became assimilated with the popular beliefs

of the Japanese. That period was an age of eclecticism, and just as the Buddhists readily absorbed the Taoist ideals of life, so the Shintoists no longer clearly distinguished their own ideas and traditions from Buddhist conceptions. This tendency resulted in the establishment of a group of deities, or immortals, who were regarded as the patron genii of fortune and longevity, and were taken from all available sources. The group underwent several changes, but toward the end of the sixteenth century it fell into a definite arrangement and became known as the "Seven Deities of Good Fortune" (Shichi Fukujin). These deities are:

1. Ebisu, originally the miscarried son of the primeval deities, who was like a jelly fish,[14] is modified to a merry patron of good fortune. He has a round white face with a perpetual smile. In his right hand he carries a fishing-rod with which he catches the sea-bream, the fish that is regarded as symbolic of good luck.

2. Daikoku, "the Great Black Deity," who was a modification of the Hindu Mahā-kāla,[15] was combined with the Japanese O-kuni-nushi, "the Great-Land-Master," whose name, written in Chinese ideograms, was pronounced like Daikoku. This deity is represented as a dark-skinned, stout man with a smiling face. He bears a bag on his shoulder and a mallet in his right hand. He stands on two rice bags, which, together with the bag on his shoulder, symbolize an inexhaustible source of wealth, and the mallet is also believed to produce anything wished for by his worshippers. The rat is the animal associated with Daikoku.

3. Bishamon, the Buddhist Vaiśravaṇa, is the guardian of the north, who subjugates the devils and protects the righteous. In popular thought he is the giver of wealth, and the Buddhist shrine in his right hand is supposed to contain money. He is associated in pictures and folk-lore with the centipede.

4. Benten, whom we have seen as a fairy, is the only female

figure in the group; she is regarded as the patron of female beauty as well as of wealth. Her messenger is the white serpent.

5. Fuku-roku-ju, or "the genius of Fortune-Wealth-Longevity," is a Chinese figure said to have been once a Taoist sage. He is also spoken of as an incarnation of the southern pole stars. He has a singularly long head, which is believed to be emblematic of all that he gives to mankind. He is always accompanied by the white crane, symbolic of longevity.

6. Ju-rōjin, "the Aged Man of Longevity," is also a Taoist immortal and a patron of long life. A dark-brown deer is his animal and he wanders among the trees and grasses, which are symbolic of health and long life.

7. Hotei, the lover of children, is a fat monk who is believed originally to have lived in China. He is an embodiment of cheerfulness, and is always playing with children, whom he sometimes takes about in the bag which he carries. His bag is also said to contain many treasures which he bestows on those who never worry about the troubles of this life.

In this group of deities, or immortals, we have a combination of mythical figures of Hindu, Chinese, and Japanese origin which have been a good deal vulgarized by the popular desire for riches and good fortune. These deities have their worshippers, but they are not always treated with respect. They are often made the subjects of comic representations, pictorial or theatrical, and are favourite themes for folk-song. The Japanese genius for cheerfulness and merry-making has made possible the curiously contradictory aspects in which the seven deities appear both in art and literature.

PLATES XXIII, XXIV, XXV, XXVI

Uzume and the Seven Deities of Good Fortune

Uzume is the goddess, or female genius, of cheerfulness, famous as the one who danced before the Heavenly Cave and induced the Sun-goddess to come out. Here she is made companion of the seven Deities of good fortune, who are arrayed in the picture from left to right as follows: — Uzume, Ebisu, Benten, Ju-rōjin, Daikoku, Fuku-roku-ju, Hotei and Bishamon. The whole company is represented at a merry banquet. See p. 279.

By Kazan, also known as Toshu (early 19th century). In possession of Museum of Fine Arts, Boston.

The Seven Deities of Good Fortune in Landscapes

Daikoku sitting in a cottage filled with rice, and Hotei treading a foot-path with two children.

Ebisu fishing in a boat and Bishamon appearing on a cloud close to a waterfall.

Fuku-roku-ju flying on a crane, Ju-rōjin sitting in a pavilion, and Benten playing music on the water-side, where a dragon appears. See p. 279.

The whole group is depicted in a faint echo of the classic style of the Kano Academy and adapted to the popular taste of the age.

By Kano Yōsen, also known as Korenobu (died 1808). In possession of Museum of Fine Arts, Boston.

CHAPTER IV

DEMONS, VAMPIRES AND OTHER GHOSTLY BEINGS

THE Japanese adopted the Buddhist angels and the Taoist immortals with very little modification; but it was otherwise with the demons and other ghostly beings that were taken over from Hindu or Chinese sources, and it is often extremely difficult to trace the identity of such conceptions. It is a fact, however, that the evil spirits of the ancient native mythology are vague and shadowy objects, hardly more than names.[1] Almost all the demons or ghostly beings in Japanese folk-lore are of foreign origin, though Japanese imagination has shaped them into forms quite unlike those which they wore in other lands.

Creatures of this sort may be divided into three classes, though the lines between the classes are in many cases obscure. They are:

1. Ghosts, pure and simple, which are deteriorated forms of wandering human souls.

2. Demons, beings of infernal origin, created to chastise the wicked, but often busy in pure mischief and then almost comic in character.

3. Aerial vampires, called Tengu, and similar furious spirits that rage in the air.

It may be expedient at this point to say something more concerning the Buddhist doctrine about the transmigration of the soul. Besides the four superior stages on the way to Buddhahood, there are various classes of inferior unperfected spirits. The highest of them inhabit the heavens (Deva). Of these

celestial or angelic beings, we have already spoken. These heavens are not to be mistaken for paradises, because their celestial inhabitants are subject to change and decay. Next comes mankind, whose inferior souls become in turn the hungry ghosts (Japanese Gaki, Sanskrit Preta). Some of these ghosts are merely tormented by perpetual hunger and thirst, but some others are vengeful spirits who roam about the world and do evil to those whom they have cause to hate, or even to quite innocent persons. The next class are the Asura, or furious spirits, cruel and arrogant, and much more powerful than ordinary ghosts. These are usually the reborn personalities of those who died in battle; eager for revenge they hover in the sky, fighting among themselves, or attacking those human beings who were their enemies. The lowest order of existence is found in the infernal regions (Naraka). The spirits born in this dark place appear rarely in the world; but the devil, or Oni, who inhabits the hells plays a considerable part in popular folk-lore.

I. THE DEVIL

The Oni range from the giant who may devour the whole world, through ogres and vampires, to the little goblin-like mischief-makers. But the Japanese usually think of an Oni as an ugly and hideous devil, who comes up from the infernal regions, to drag down sinners to the hells, to punish wicked men who are still alive, or to terrify men of bad disposition. His body varies as to its colour; it may be blue, pink, or grey; his face is flat, his wide mouth stretches from ear to ear. On his head grow horns; he has often a third eye on his forehead; his feet have three toes with pointed nails, and his fingers are also three in number. He is nearly naked and his loin-cloth is made of the skin of a tiger. He can walk about the world or fly through the air. In his right hand he often carries a big iron rod furnished with sharp spikes.

These demons are supposed to appear with a cart wrapped in flames, to seize the soul of a wicked man who is about to die. The cruel torments they devise for lost souls in hell are the subjects of much vivid and fantastic imagination. But they belong to the purely Buddhist mythology and bear a curious resemblance to the imps and devils of mediaeval Christian superstition.

But in spite of their terrifying aspect, the Oni of Japanese folk-lore have a distinctly comic aspect. They are fond of interfering in human affairs, but they are easily baffled by simple incantations or charms, and their consequent irritation is often made the subject of a humorous story. They are easily deceived, and their demoniac strength as well as their frightful appearance makes them all the more ridiculous when they are fooled or made helpless by those whom they meant to annoy.

A curious old tale, told in a collection of stories that was written in the twelfth century, illustrates in an amusing manner this peculiarity of the Oni. It is known as "Taking Off the Lumps" (Kobu-tori).[2]

There was once an old man who had a big lump on his right cheek. One day he stayed so late in the forest cutting wood that he was obliged to take shelter for the night in the hollow of a large tree. In the middle of the night he heard confused noises near by and at last he realized that they were made by a group of Oni, which included every variety of devil. He peeped out to watch them and saw them sitting at a merry banquet and dancing one after another, some skilfully and others most awkwardly. The old man was very much amused at the sight, and, being overtaken by a desire to take part in the frolic, he crept out of the tree and began to dance too. The devils were amazed at the unexpected apparition, but were delighted to have a human being in their company and to observe the old man's clever dancing.

They spent an hour or two very pleasantly, and when they

parted, the Oni asked him to come again another night and show them more of his art. The old man consented, but the devils insisted on a pledge. They might have taken his nose or ears, but decided to take the lump on his right cheek,[3] for he made them believe that was the thing he was most loth to part with.

When the old man got home to his village, the people were amazed to see the lump gone from his cheek, and the story soon circulated through the whole community. Now there was another old man in the same village who had a lump on his left cheek. Hearing the wonderful story, this man wished that the devils might remove his lump in the same way. The following night he went to the mountain, as he had been instructed, and waited for the coming of the devils. They came as before and began to eat and drink and dance. The old man crept out of his shelter timidly and tried to dance. But he was no dancer, and the devils soon saw by his awkward movements that he was no match for the man who had danced for them the night before. They were very angry; they seized the old man and consulted among themselves how they should punish him for his impertinence. They finally decided to attach the lump which they had taken as a pledge from the first man to the right cheek of their prisoner. So the old man with a lump on his left cheek got one on his right cheek as well and came back to the village in great distress.

The story teller adds a didactic remark to the effect that one should never envy another's fortune. But the moral is apparently an afterthought of the writer; the original motive of the story was purely humorous.

The same collection contains other stories about devils, in which they appear now as terrible, now as comic objects. For instance, a wandering itinerant monk once met a frightful devil among the mountains. In spite of his monstrous and dreadful aspect, the devil was weeping bitterly. The monk wondered at

PLATE XXVII

Frolic of Demons

Two parts of a long roll representing a frolic of monstrous beings, animals and demons, after the model of the famous caricature painter Toba Sōjō. See p. 283.

By Hironobu (early 18th century). In possession of Museum of Fine Arts, Boston.

that and asked the reason of it. The devil explained that he had once been a human being, and because of the revengeful spirit which he cherished toward his foe he had become a devil. He had succeeded in taking revenge not only on his enemy but on his descendants through several generations, for a devil lives much longer than human beings. Now he had killed the last of his enemy's lineage, and he had no more enemies whom he could injure. Yet he must continue to live gnawed by the ceaseless desire for revenge.

The misery of this devil consumed by passions which he could not satisfy embodies a lesson which the Buddhists were fond of teaching, yet a monster weeping for such a cause has something grimly humorous about him. From this story perhaps comes the familiar proverb — "Tears even in the eyes of a devil." Another proverb runs — "Even devils know how to pray to Buddha," and it is a favourite subject for pictures. A devil with a face of horrible ugliness is drawn in monastic robes and beating a little flat bell that hangs from his breast; he is supposed to repeat Buddha's name in unison with the sound of the bell. Devils caricatured in this way are abundant in Japanese painting, especially in the work of the later genre painters.

As a counterpart to the devils, Japanese folk-lore has a sort of archangel Michael in the person of Shōki. He is said to have lived in China in the eighth century. The story runs that after he had failed in his official career he killed himself. Yet the Emperor showed him great honour after his death, and he undertook to guard the Imperial palace against devils. He is represented as a giant wearing the coronet and robes of a Chinese official of that time and having a sword in his hand. His eyes glare about angrily and his cheeks are covered by a beard. He chases the devils about remorselessly, and in pictures of his devil-baiting, the contrast between his gigantic figure and the ugly little mischief-makers is made highly amusing. (Plate XXVIII.) The figure of Shōki always appears on the flags

hoisted on the Japanese May Day, a festival [4] on which the evil spirits of plague and disease are exorcised.

Some of the Oni are said to possess a miraculous mallet, quite like that of Daikoku,[5] which can grant anything that is desired. A story that bears upon this point is that of Issun-bōshi, "the One-inch Dwarf."

Once upon a time, an aged couple who were without children prayed to the god of Sumiyoshi for a child, even if he should be only one inch in height. Their prayer was granted and a pygmy boy was born to them. He was called Issun-bōshi, or "the One-inch Boy," and he was a clever child. When he grew older, though he grew no larger, he wished to see the world and to start a career in Miyako, the Imperial capital. His parents gave him provisions, and the dwarf started on his journey, taking a wooden plate and a chop stick, which he used as a boat and rudder in crossing streams. When he came to Miyako he was taken into service by a nobleman and soon became a useful servant.

One day he escorted the princess of the house to the temple of Kiyomizu, and on the way back an Oni stopped them and threatened to devour them. The clever and courageous Issun-bōshi jumped into the mouth of the Oni and pricked the Oni's mouth and nostrils with his sword, which was a pin. The Oni, finding the pain unbearable, sneezed out the curious little assailant unhurt and ran away. When the Oni had vanished the princess found a mallet, apparently left behind by the Oni in his flight. Now she knew that the Oni sometimes had a wonderful mallet which could cause any wish to be realized, and so she took it up and swung it, crying out that Issun-bōshi should become a man. The One-inch Dwarf immediately became a man of noble stature. The princess was grateful to him for saving her from the Oni; and Issun-bōshi was grateful to the princess for making him a man. So they married and lived happily ever after.

PLATE XXVIII

Shōki, the Devil-Hunter

Shōki, the devil hunter, appearing from within a curtain, and a little *oni* coming through the temple, dancing. The little demon is apparently intoxicated. He wears a tripod incense-burner on his head and has a cup in his hand. See p. 285.

By Kano Hōgai (died 1888). In possession of Museum of Fine Arts, Boston.

II. THE HUNGRY GHOST AND THE FURIOUS SPIRIT

Less dreadful but perhaps more miserable than the Oni, are the Gaki, or hungry ghosts, who perpetually suffer from hunger and thirst, and before whom any food or drink is consumed in flames. In the Buddhist books they are of various descriptions, but in Japanese folk-lore they are wretched beings, terribly emaciated except as to the belly, which is swollen abnormally. The swollen belly and the wide mouth symbolize their never-sated hunger, and they flock wherever there is any waste of food and drink. Not many stories are told about them, but any human being, who is greedy either for money or in appetite, is likened to a Gaki. So besides the pictures of the Gaki, which are very common, there is frequent reference to these unhappy creatures both in tales and in proverbs.

The third order of lost spirits introduced into Japanese mythology by Buddhism is the Shura, or "Furious Spirit." The abode of the Shuras is the sky, where they gather to fight one another in hostile groups. In appearance they are like warriors; their roars of rage are like the thunder, while their throng often obscures the sun or moon. The Shuras are reincarnations of warriors who died in battle. There are no Valkyries in Japanese folk-lore; these furious beings are all males, and they embody the spirit of hatred and revenge. The Shuras were confused more or less with another type of creature, probably Chinese in origin, a sort of aerial ogre who is very common in Japanese folk-lore, under the name of Tengu.

The Tengu is of two kinds, the principal and the subordinate. The chief Tengu wears red robes like a bishop, and a small coronet like that of a mountain priest, and he carries a fan made of feathers in his right hand. His expression is angry and threatening, and he has a prominent nose, which is supposed to

be symbolic of pride and arrogance. The Tengu chiefs have distinct personalities and titles, and each of them is believed to reside on a particular high peak. On the other hand, the inferior Tengus are subject to a chief and must always serve him. Their mouths resemble the beaks of birds and their bodies are furnished with small wings. In that respect they are like the Hindu Garuda but they are much smaller in stature. They flock in a giant cryptomeria tree, near where their chief resides, and thence fly to and fro as they are despatched on his errands. Therefore they are called Koppa Tengu, or "Leaflet Tengus."

The Tengus are, as we have said, reincarnations of those whose high and revengeful spirit is unquenched, of those who were proud and arrogant, especially priests, or of those who died in battle. These beings hold counsel in the top of a great cryptomeria and, according to the decision, attack those whom they hate or whom they wish to fill with their own proud spirit. In the ages of war, the three centuries that followed the fourteenth, the Japanese were obsessed by superstitious dread of the Tengus and stories about them were manifold.

Closely allied with the Tengu and the Oni are the genii of thunder and of wind, called Rai-jin and Fū-jin respectively. Their nativity is uncertain but they are much like the Oni. The spirit of thunder is a red Oni and the spirit of wind, blue. The Rai-jin has a round frame behind his back, to which are fastened little drums. The Fū-jin has a large bag, from which he pours forth streams of wind, from a breeze to a hurricane, according to the extent to which he opens the bag. There are no particular stories about them, but they are frequently represented in statues and pictures, sometimes humorously, as when Rai-jin is shown tottering about like a drunkard, or Fū-jin is swept away by the wind that he himself has let loose.

PLATES XXIX, XXX, XXXI, XXXII

Sōjō-bō, the Chief of the Tengu, Together with the Small Tengu

Sōjō-bō appears here as a furious spirit hovering among dark clouds. A coronet on his head is like that worn by the mountaineering priests; he has a pilgrim's staff, instead of the fan of feathers; his robes are those of regular Buddhist monks. The little Tengu are here represented as birds. See p. 309.

By Donshū, of the modern Kyōto School, dated 1852. In possession of Museum of Fine Arts, Boston.

Thunder and Wind

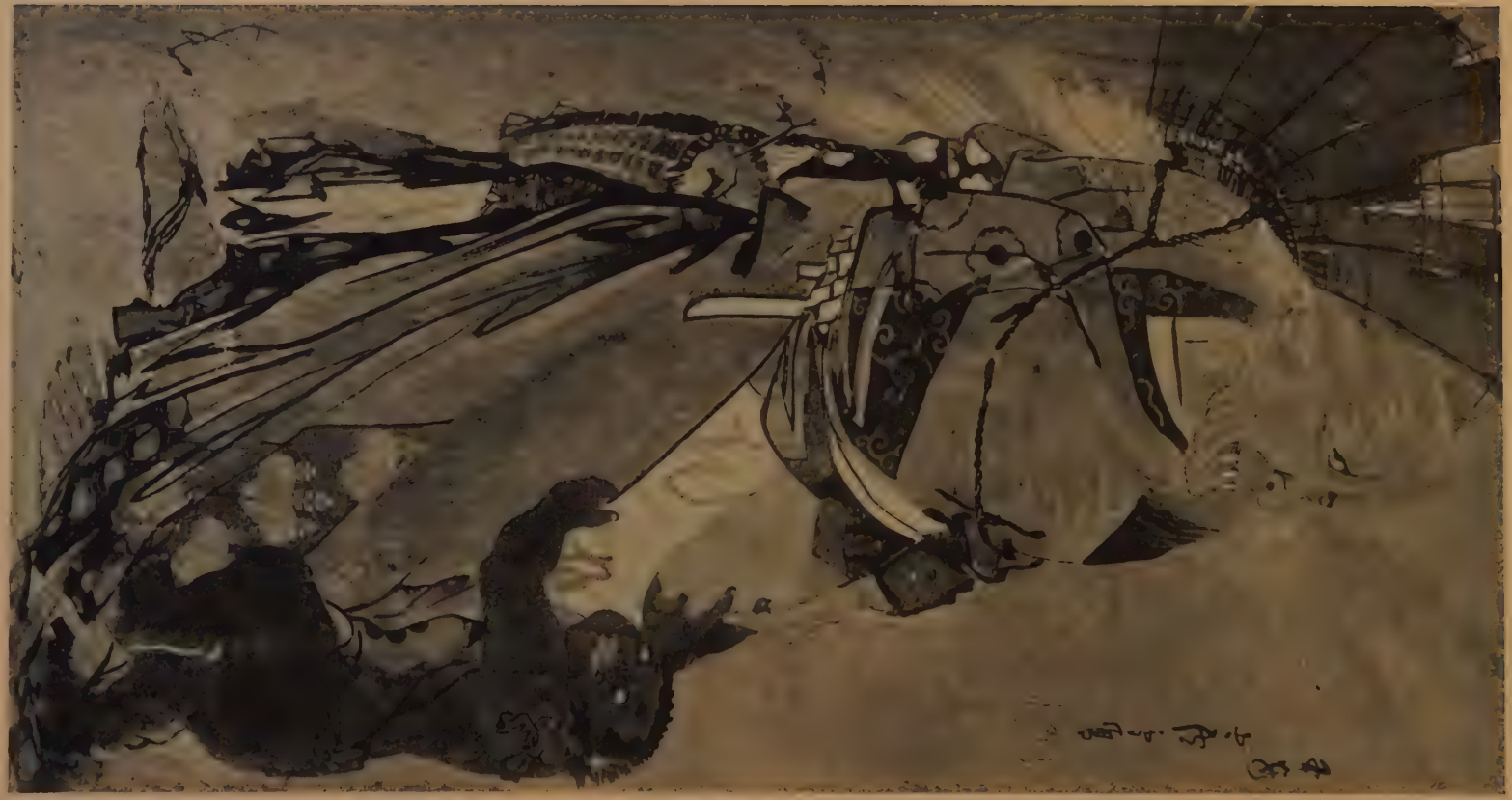
See p. 288.

By Kyosai (died 1889). In possession of Museum of Fine Arts, Boston.

Yama-uba, the Mountain-Woman, and Her Son Kintarō, the Child of Nature

The Mountain-Woman appears here as a fearful woman of the mountain, wearing variegated but worn-out robes, with fruits in a basket. Her son, Kintarō, is represented in red colour, therefore dark in the reproduction. See pp. 289 ff.

Taken from the Kokka, in a private collection in Osaka. A duplicate of the same picture executed on a wooden plate is in the galleries of Itsukushima. By Rosetsu, an unruly disciple of the realist Ōkyo (died 1799).



III. OTHER GHOSTLY BEINGS

These then are the ghostly beings imported from the Asiatic continent and modified by the Japanese. We shall next describe some of the original Japanese conceptions of the same sort. These are all of later origin, probably not earlier than the fourteenth century.

Yuki-onne, "the Snow-Woman," is a young woman ghastly white in complexion, slender in stature, gentle and alluring in manner. She appears to any one who is exhausted by struggling against a snow-storm. She soothes him and lulls him to sleep, until the man loses consciousness and dies. She is said sometimes to incarnate herself as a beautiful woman and to marry a man, whom she finally kills.

Myojo-tenshi, "the Morning-star Angel," is a handsome boy clad in the manner of a noble prince. He appears to wise and virtuous men and guides them on their journey. This is said to have happened often to itinerant monks, and thus the belief belongs rather to the purely Buddhist lore than to folk-lore at large.

Japanese folk-lore has no clear conception of a class of beings like Dryads or Nymphs, but there are tales about the spirits of particular forests, fountains, and lakes. The spirits of forests and mountains are generally ghostly creatures either male or female, while those of the waters are fishes, tortoises or serpents. One of the genii of mountains is Yama-uba, "the Mountain-Woman," who is believed to roam about in the mountains and to appear in various shapes. Her name seems once to have been a general word for all female spirits of the mountains, but later it was applied to one particular spirit about whom stories began to be told.

One of the tales concerning the female spirits of the mountains is that of Momiji-gari, or "The Maple Itinerary"; there

is a famous version of this story in the lyric drama. One autumn day a warrior went into the mountains to enjoy the beautiful crimson of dying maple leaves. When he had gone deep into the forest, he came upon a company of ladies holding a feast behind brilliant curtains of satin which were drawn around them. He joined their company and was pleasantly entertained, especially by the chief of the party, a young noble-woman. While the warrior was enjoying himself with music and the rice-beer that the lady provided, the sky suddenly darkened and a furious storm rushed down from the surrounding mountain peaks. In the midst of the confusion the lady was transformed into an alarming demon which threatened his life. The terrified warrior roused himself from the spell under which he lay and, regaining his composure and his courage, managed to make his escape from this treacherous spirit. In this story, the female genius is not given a name [6] but she reminds one strongly of Yama-uba.

Yama-uba, "the Mountain-Woman" sometimes assumes a terrifying aspect, but she is generally represented as a handsome woman and is said to have married a warrior. Their little son is called Kintarō or Kintoki. The boy is a genuine child of nature, sturdy and courageous; he fears nothing and plays with wild animals. He may be called the Siegfried of Japanese folk-lore. He is said to have become a retainer of the famous warrior Raikō, of whom we shall hear in Chapter VI.[7] In the lyric drama the boy's mother is idealized into a fairy, a personification of the clouds and mists, who roams among the mountains and also visits human abodes. This is an extract from the drama in question.

CHORUS

"Mountain-maid we call her.
But no one knows her birth-place or her fixed abode.
She lives in the clouds and beside all the streams.
There is no place, even among the remotest mountains,
Where traces of her are not found."

THE MAID

"Although I am not a human being."

CHORUS

"She manifests herself in a wondrous figure of monstrous size,
Formed out of clouds and mists,
And by transforming herself according to her surroundings. . . .
See the willow leaves bursting green from the buds,
And the flowers blooming, beautifully pink,
All by themselves and left to themselves.
Likewise the Mountain-maid ever roams about the world.
Sometimes she consoles the wood-cutter,
By giving him a resting place under a blooming tree,
Along the trails on the slopes of mountains . . .
Again she steps into the window,
Beside which a girl manipulates her weaving loom,
And tenders her help to the toiling hands;
Just as the nightingale singing on the willow tree
Weaves the green threads of the pending branches."

CHORUS

"In the spring, as the blooming season approaches,"

THE MAID

"I roam about searching for blossoms."

CHORUS

"In the autumn, when the evening is calm and the air translucent,"

THE MAID

"I migrate from mountain to mountain,
Enjoying the silvery light of the moon."

CHORUS

"In the winter, when the clouds bring storm and snow,"

THE MAID

"I hover in the flying snow, along the slopes and peaks."

CHORUS

"She roams endlessly among the clouds of illusion;
And see her figure like the mountains,
Yet changing perpetually.
She hovers around the peaks,
Her voice is echoed from the dales.
The figure close by only a moment ago
Is passing away, moving up and down,
To the right and the left, encircling the summits,
Wandering along the ranges, flying and drifting,
And finally leaving no trace behind."

CHAPTER V

ROMANTIC STORIES

ALWAYS and everywhere love is a powerful stimulus to sentiment and imagination. No emotion is so readily idealized by the human mind, and the literature, oral or written, of every people is rich in the romantic fictions that deal with the countless aspects and manifestations of the tender passion. Every love story, of course, reflects the prevailing sentiment and the social environment of the time in which it was produced. Accordingly no story can be called absolutely universal in its appeal. Yet some are so naïve, so simple, and so touching, that they live on from age to age, always bearing a message to the human heart. They are filtered, as it were, through the varying sympathies of generations, and everyone finds some echo of his own experience in them. The romantic story of this sort is a product of what Richard Wagner called the *rein-menschlich*, and is to be distinguished from tales and novels that are more intricate in structure and more intense in passion, but at the same time less direct and less certain in their appeal to the emotions of the race. Such stories belong to the common emotional tradition of mankind. We know that the heroes and heroines are creations of the imagination, yet we cannot escape the feeling that they have a reality more genuine than that of many actual men and women. Theirs is an ideal reality; they are changeless and immortal prototypes of the lovers of every age and clime.

There were two great epochs in Japanese history favourable to the production of romantic stories of this special type. In the ancient days down to the end of the eighth century, the im-

agination of the race was still in the primitive and mythopœic stage of development. In that epoch nature myths were often translated into simple and charming tales animated by the motive of human love. Again between the tenth and twelfth centuries there was an age of romantic sentiment which had its origin in the peculiar atmosphere of the court life and was stimulated by the Buddhist conception of reality. Later, in the fifteenth century, there was a revival of this interest in romantic love, but the movement was not creative as the other two had been; it only refined and elaborated the materials handed down from former times.

In the stories of the two epochs which I have mentioned, the characters are sometimes personifications of natural objects, but more often they are human beings who represent the sentiments and ideals of the period. First let us reproduce a story from the ancient mythological records, which deals with personified phenomena of nature.[1]

There were two brothers, Haru-yama no Kasumi-onoko and Aki-yama no Shitabi-onoko, i.e. "the Mist-man of the Spring Mountain" and "the Frost-man of the Autumn Mountain." At the same time there lived a beautiful girl named Izushio-tome, i.e. "the Grace-maiden," who was born of the eight divine treasures — the spear, jewels, etc. — brought over by a Korean prince to Japan. Now, the elder brother, the Frost-man of Autumn was eager to marry the girl, but she would have none of his love. He told his younger brother, the Mist-man of Spring, of his failure and promised to make him a fine present if he should succeed in winning the girl. The Mist-man said that he felt sure of his success, and then asked his mother [2] how he should win the heart of the girl. His mother made for him robes of the fine tendrils of the wistaria and gave him a bow and arrows to carry when he visited the maiden. When the Mist-man arrived at the house of the Grace-maiden, his robes were purple, and his bow and arrows also were adorned with

beautiful wistaria flowers. The girl welcomed the handsome flower-bedecked youth, married him and had a child by him.

The Mist-man then went to his elder brother, told him of his success and asked for the promised present. But the Frost-man was very jealous of his brother and would not fulfil his promise. So the Mist-man went to the mother and complained that his brother had deceived him. The mother in turn was angry with the Frost-man and laid a curse upon him [3] that he should wither like an uprooted bamboo and fall sick. Accordingly the Frost-man became seriously ill. Yet when he repented of his breach of faith, and prayed for his mother's pardon she forgave him; he was cured, and all lived together in harmony.

Another story which also deals with a girl and her two lovers dates from the eighth century. Although the story seems originally to have had a natural background, it is told as if it were an actual episode of human love, and the graves of the three were often in later years pointed out to sympathizing passers-by. The story runs thus: [4]

There lived in the province of Settsu a girl famous for her beauty, who was known as the maiden of Unai. Many lovers wooed her, but she cared for none of them. When all the others had given up hope, two young men, equally handsome, remained as undiscouraged suitors. Each vied with the other in trying to win the girl's heart by visiting her and making her costly presents. The parents, ready to see their daughter married to one of the young men, but unable to decide between them, determined that an archery contest should decide the question. The suitors came on the appointed day, equipped with bow and arrows. The girl and her parents stood by to watch the contest, and the suitors were to shoot at a bird that had alighted on the surface of a river that flowed by the maiden's house. They shot, and each arrow hit the bird, one at the head and the other at the tail. So the matter was still undecided.

The girl, tormented by the difficulty of choosing between her lovers, grew despondent and threw herself into the river. The two lovers thereupon lost all desire for life and followed the example of their beloved. So the three were joined in death and they were buried together on the river bank, the maiden in the middle and a lover on either side.

Before giving examples of the stories produced during the second romantic epoch, we ought to say something about the peculiar ideals of that interesting time. It was the age of the "cloud-gallants" and the "flower-maidens," of the luxurious nobles and ladies who moved amidst the romantic and artificial surroundings of the Imperial court. It was an epoch of aestheticism and sentimentalism, in which free rein was given to emotions that were refined and cultivated by the somewhat enervating atmosphere of Miyako, the Imperial capital. Every member of this picturesque society, man or woman, was a poet, sensitive to the charms of nature and eager to express every phase of feeling in verse. Their intimate feeling for nature and for the varied emotions of the human heart was expressed in the word *awaré*, which meant both "pity" and "sympathy." This sentiment had its source in the tender romanticism of the age; it owed much, too, to the Buddhist teaching of the oneness of existences, of the basic unity that joins together different beings, and which persists through the changing incarnations of one individual. That conviction of the continuity of life, both in this existence and hereafter, deepened the sentimental note, and widened the sympathetic reach of *awaré*. It is not strange that the reign of *awaré* produced many romances of love, both in actual life and in the stories of the period.

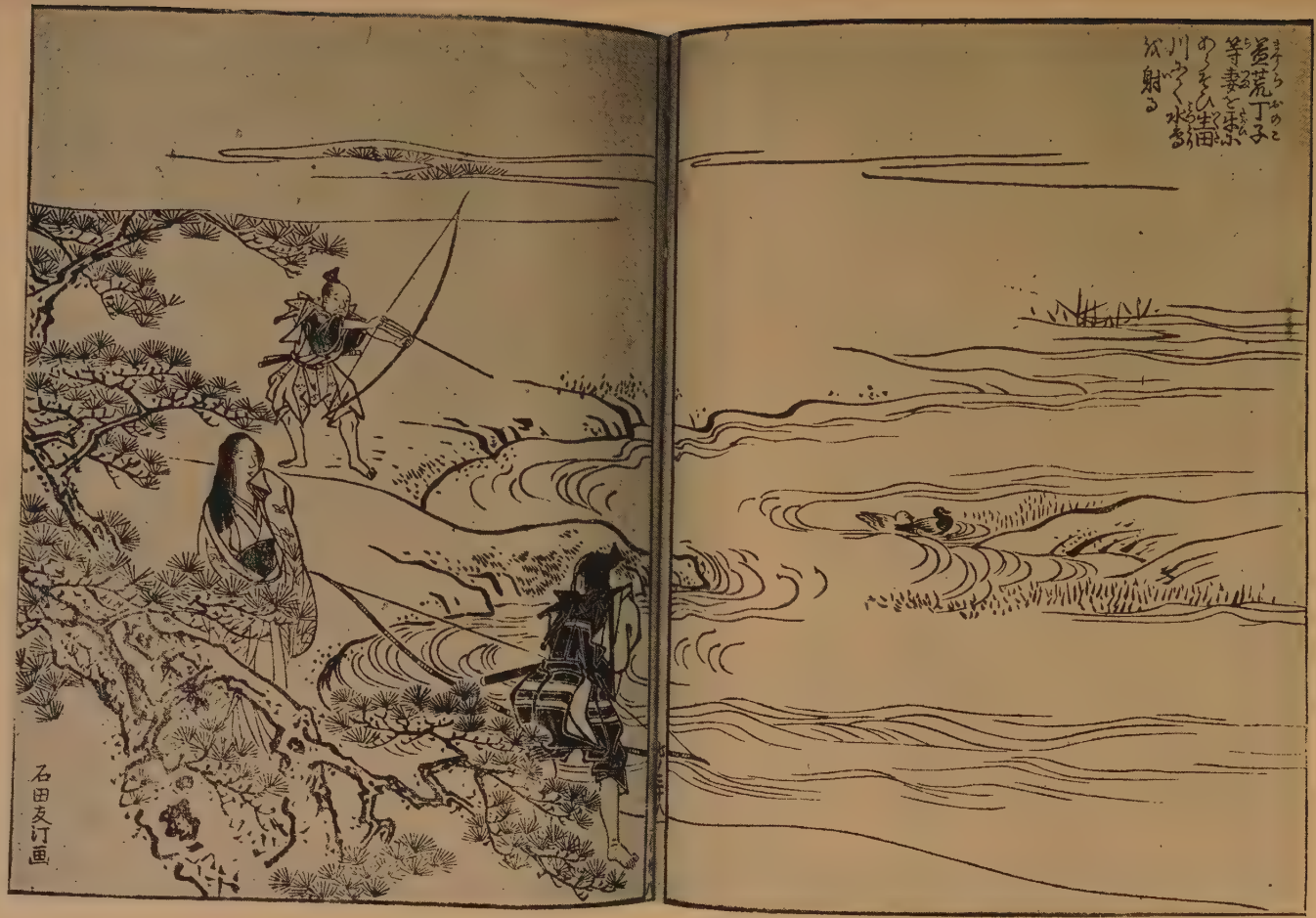
Not only through its metaphysical doctrine of the unity of existence and of the continuity of karma, but through the ideal of the "One Road," Buddhism impressed on the "cloud-gallants" and the "flower-maidens" of that time a sense of the oneness of life. According to this teaching, beings, whether

PLATE XXXIII

THE MAIDEN OF UNAI AND HER LOVERS SHOOTING BIRDS

See p. 295.

Taken from SETTSU MEISHO ZU drawn by Yutei (late 18th century).


蒼荒丁子
等妻と来ふ
めくをひ生田
川ゆく水を
伏射る
石田友汀画

human or animal or even vegetable, are destined finally to attain ideal perfection. The basis is common, the aim is the same, and the way leading to the perfect enlightenment is one for all beings, whatever their different dispositions and capacities. This was the teaching of the "One Road," and the Buddhist scripture which expounded it most fully was the *Lotus of Truth*,[5] the Johannine Gospel of Buddhism. The book is full of similes and parables, apocalyptic visions and stimulating prophecies, and it gave tremendous impetus to the romantic sentiment of the age. The greatest romance of this period was the *Genji Monogatari*, the stories of the love adventures of Prince Genji, and the author of that book has embodied the truths taught in the *Lotus* with singular felicity and charm in his graceful narrative.

The stories of Prince Genji's love adventures are not remarkable for plot or incident, but they are very delightful in their affectionate association with the beauties of nature. In other words, the varied characters of the women who figure in these love affairs are not only illustrated by the circumstances of love, but by their suggested likeness to certain seasons and to certain physical surroundings. For instance, the Lady Violet is an intelligent and sprightly woman, whom the prince met while she was quite a child, and her love affair with him is narrated in a succession of tender episodes and of happy days like a perpetual spring. On the other hand, the Lady Hollyhock, the prince's legitimate wife, is a jealous woman of passionate temperament; her life runs stormily, tormented by her husband's waywardness, and she is even attacked by the revengeful spirit of another jealous woman.[6] These stories, excellently representative of the sentiment of *awaré*, appealed to the Japanese of the Middle Ages so deeply that they became the classic models of romantic love tales. They were repeatedly sung in verse, referred to in other books, embodied in lyric dramas, and depicted in pictures; and the persons and incidents of the stories

attained so much reality in the people's minds that many authors treated the romances as if they were actual and not fictitious adventures. The popularity of the stories may be seen from the fact, that a set of symbols [7] was devised to stand for each chapter of the book, and for its particular persons, circumstances and instances.

Besides *Genji Monogatari* there are several books representing the same ethos and sentiment, and some of the tales attained a popularity rivalling that of *Genji*. The scenes where these stories are laid were often visited, and some persons were said to have seen the romantic lovers in apparitions, to have conversed with them and to have converted their souls, still entangled in the passion of love, to the Buddhist religion. Such Buddhistic romantic tales are found composed in lyric dramas since the fourteenth century, and the old romances obtained a still wider circulation through them. These dramas, called "Utai," are not dramatic, in the modern sense of the word, but are rather lyrical narratives of the persons who have had such experiences, recited in a kind of chant to the accompaniment of orchestra and choral song. In these performances, which are called "Nō", the characters who appear on the stage are two or three in number; they converse in recitative and perform certain dances. The Nō are not unlike the Greek tragedies in technique, but the subjects are sentimental and romantic rather than tragic. These plays were performed before assemblies of nobles and warriors, and even today they are patronized by the educated classes, and the stories they represent are known almost universally among the people. Although these stories do not belong to folk-lore in the proper sense, they may as well be illustrated here, since they are so characteristic of the people's vein of sentiment.

First of all these is the story of Ono-no-Komachi, the idealized type of female beauty in Japanese literature and folk-lore. She was a court lady who flourished in the ninth century. Not

only did her beauty attract many "cloud-gallants" to woo her, but she was a poetess of high gifts. Having met with ill fortune in her love for a certain nobleman, she rejected all other suitors, left the court, and lived out a long life as a recluse. Many stories are told about her, but the best known is that of her appearance to the poet Narihira, who is himself the hero of many romantic stories, and her conversation in verse with him.

The story ascribes her cruelty toward lovers to her pride in her own beauty, and asserts that her solitary life in later years was the just punishment for that pride. The unfortunate Komachi is often depicted in pictures as a miserable old woman sitting on a *sotoba*, a piece of wood erected beside a tomb in memory of the dead. It is of this Komachi, lonely and forgotten, that the poem speaks:

"The flowers and my love
Passed away under the rain,
While I idly looked upon them!
Where is my yester-love?" [8]

Thus she died; no one buried her, and her corpse remained exposed to the weather. Some years later Narihira, the poet of love, passed a night at the spot, not knowing that it was there that Komachi had died. He heard a faint voice among the bushes, and it repeated a poem complaining of the solitude. Then Komachi's apparition disclosed itself, and confessed to Narihira that she repented of her pride and suffered sadly from loneliness. On the following morning Narihira discovered a decayed skull among the grass. "Think," the story concludes, "of the transitoriness of physical beauty and the vanity of all pride in it."

The poet Narihira was one of the "cloud-gallants" of the ninth century, whose life was a succession of romantic love affairs. There exists a collection of stories which is ascribed to his own pen. One of them is about his boyhood love, and is called the story of the Tsutsu-izutsu, or "Well-curb."

Narihira had a girl friend whom he had loved since early childhood. Often, in their early years, they stood beside a well, and, leaning together on the well-curb, exchanged smiles as each looked into the other's face, reflected in the water. When Narihira grew up, he fell in love with another woman. His former love stood beside the well, alone; she thought of those early days and, remembering the poems he had composed on the well-curb, wrote verses of her own, contrasting the happy past with the unhappy present.

That is the old story. The Nō-drama, "Well-curb," has for its scene this old well. An itinerant monk visits the place and meets the ghost of the woman, deserted by her lover. She tells him her story, performs a dance expressing her despair, and vanishes. The chorus sings:

"The soul of the dead woman, the ghost of the poor girl,
Colourless like a withered flower,
Leaves no trace behind it, in the temple-ground of Arihara.
The dawn approaches as the bell rings gently;
In the twilight of the early morning there remains
Only the frail banana-leaves[9] wavering in the morning air,
No sound is heard but the melody that the breeze plays on the pine needles.
The dream is broken and the day has come."

Let us return to the famous stories of Prince Genji. He was a prince of royal birth, so handsome and so debonair that he was called "the Bright." One of his mistresses, the lady of the Sixth Avenue, had been abused and insulted by his jealous wife, Lady Hollyhock; and when she died, her revengeful spirit attacked not only Lady Hollyhock but other mistresses of the prince. The prince always remembered the dead woman affectionately and once made a visit to the country place where her daughter was living.

A Nō-drama takes this country place for its scene. As is very often the case in these dramas, an itinerant monk visits the place on an autumn night. The pale light of the moon silvers the air,

and the insects among the long grasses sing their plaintive tunes. There the ghost of the unfortunate lady of the Sixth Avenue appears to the monk, who saves her tormented soul. The motive in this Nō-drama consists in the contrast between the agony of the ghost and the serenity of the night; but among the people it is popular because it celebrates the passionate attachment of the lady to the prince even after her death.

Quite similar in motive and effect is the lyric drama "Evening-glory." This is the story:

Prince Genji once took a mistress named Yufugawo, or "Evening-glory,"[10] to an abandoned palace in the Sixth Avenue. During the night a ghost appeared to the lovers. Poor Yufugawo was so terrified by the apparition that soon after Genji found her dead. The desolate solitude of the place, the ghastliness of the apparition, and the tender care of the prince for the terrified girl are so vividly described in *Genji Monogatari*, that the name of Yufugawo and that of the palace, "the villa on the river bank," came to suggest always a sad and tragic ending to a love affair, or the unhappy separation by death of lover and beloved.

A lyric drama founded upon this story has for its scene a flower festival held early in autumn and organized by a monk for the flowers' spiritual enlightenment. Various flowers are displayed in front of a Buddhist altar and the monk offers his prayer for the spirits of the flowers. Then, among the blossoms the pale "Evening-glory" begins to smile, and from it appears the figure of the dead woman. Her unhappy spirit is soothed and pacified by the religious merit of the festival; she expresses her thanks for her salvation, and vanishes among the flowers.

From the many other love stories in the same book, let us take one other concerning General Kaoru, the Fragrant, a son of Prince Genji — for the book continues its narrative into the second generation of this amorous family. Kaoru was a man

of tender heart, but more quiet and reserved than his father, and the stories in which he appears are on the whole less gay than those of which his father is the hero.

Kaoru loved a princess called Ukifune, which means "the Floating Boat." She lived in the country with her hermit father and took no part in the social life of Miyako. Kaoru often visited the princess in her lonely home, the retirement of which he found grateful, but circumstances hindered him for a while from visiting her, and the diffident princess dared not even write to him in Miyako. Not unnaturally she grew suspicious that her lover was unfaithful, and another prince named Niou, "the Scented," who was Kaoru's rival, lost no opportunity to encourage that suspicion. In this mood of despondency, Ukifune used often to wander along the river bank near her home. Her own name, "the Floating Boat," suggested to her mind the evanescence of life and vanity of all hopes, and the swollen stream of the river, which the rains had filled, seemed to invite her. So she threw herself into the water, but was saved by a monk who was passing by. Thereupon she became a nun and passed the rest of her life in a nunnery. Such is the melancholy story; its gentle pathos appeals strongly to the Japanese mind.

CHAPTER VI

HEROIC STORIES

AMONG every people, the deeds of early heroes easily take on a mythical or semi-mythical character, and when the hero lived far in the past his fame is so much affected by this mythopœic process that it becomes difficult to tell what are historical facts and what are legendary embellishments. There is still another type of heroes whose actual existence can never be established, but whose legendary deeds are so much a part of popular tradition that they are always thought of as persons no less real than those whose exploits are unquestionably authentic. We shall, in a brief survey of the Japanese heroic tales, draw illustrations from both classes.

A very famous hero in the ancient mythology was Susa-no-wo, the Storm-god, who, as we have heard, vanquished the eight-headed dragon and saved a young woman from being sacrificed to that horrible monster. Similar stories are told about his sons, who are said to have subjugated various "gods" who were found in their dominions, the modern province of Izumo. But we need not delay over these stories, which are purely mythical; the strictly heroic stories may be said to begin with the valiant Yamato-Takeru.

This prince was an emperor's son and he is said to have lived in the second century, A.D. He was sent on an expedition against the disobedient tribes of the west, in order to revenge the atrocities which they had committed upon his brothers. On one occasion, disguised as a young woman, he gained admittance to the house of a chief, and his disguise was so ingenious that the enemy had no suspicion of the truth. The chief became in-

toxicated at a feast, which he gave for the supposed lady, and the prince stabbed him and subjugated the whole tribe. We are told that the title "Japan-Warrior-Hero" was given to Yamato by the dying chief in admiration of the prince's subtlety and courage.[1]

After his triumphant return the prince was sent to the eastern provinces, where the Ainu aborigines were still unsubdued. On the way he prayed at the holy shrine of Atsuta, where had been deposited the sword which Susa-no-wo took from the eight-headed dragon that he slew. Now, Yamato-Takeru took the miraculous sword with him, and it was this sword which saved him from serious peril among the Ainus. The barbarians pretended to surrender to the prince, and invited him to a hunt on a wide prairie, but they set fire to the underbrush while the prince was in the midst of the wilderness. With his sword he hacked down the bushes around him, and having escaped unhurt from the fire he subdued the barbarians. Hence the miraculous sword is always called Kusa-nagi, "the Grass-mower."

At another time during this expedition the prince's boat was overtaken by a terrible storm. Knowing that the Sea-gods had caused the storm by way of revenge upon the possessor of the sword which had been taken from them, and that they would not allay the tempest without a human sacrifice, the prince's consort threw herself into the water. Thereupon the boat was able to cross the sea in safety.

After several further adventures, the prince returned to Atsuta. There he heard that an evil spirit was in revolt on a mountain not far from the place, and went forth to bring it to terms. But this proved to be the last of his adventures, for he fell sick of a fever, which the evil spirit brought upon him. He returned to Atsuta once more, but did not recover from his sickness. When he died and was buried, a white bird flew out of the mound. Another burial mound was raised at the spot where the bird disappeared from sight. But again the bird flew out

and a third mound was erected. So there are three places, each of which is said to be the prince's grave.[2] The metamorphosis of the prince into a bird may be interpreted in several ways, but we have no room to discuss its meaning.

Next to Yamato-Takeru comes the Empress Jingō, who is said to have subjugated the principality of Korea in the third century. Her expedition was undertaken in obedience to the oracle of a deity, and the voyage is said to have been effected by the help of two jewels presented to her by the Sea-gods. One of these jewels had the miraculous power of raising the waters of the sea, and the other had that of lowering them. By means of these treasures the Imperial lady could control the ebb and flow of the tide and bring her mighty army safely across the sea.

Whatever the historical source of this legend may be, the heroine together with her son,[3] born on the return from the expedition, and her aged councillor, are a famous triad of heroes. Their images are often carried in the annual dolls' festival for boys, and their favour is invoked in order that the boy may partake of their heroism and their victorious prowess.

In the eleventh century began the heroic age of Japan, characterized by the rise of the warrior class. The clan that played the greatest part in the history of the time was the Minamoto, and among the early heroes of the Minamoto clan, Yoshi-iye is the most popular. Yoshi-iye celebrated the ceremony that marked his attainment of manhood before the sanctuary dedicated to Hachiman, the son of Jingō, and in later times these two heroes were revered as the patrons and protectors of the Minamoto clan, and therefore of warriors in general.

The animal closely associated with the hero-deity, Hachiman, the god of Eight Banners, was the white dove, and the Minamotos always regarded the appearance of doves above their battlefields as a good omen. The heroic deeds of Yoshi-iye are associated with his military expeditions to the north-east of

Japan, and reference has already been made to local legends about him.[4]

The most popular and famous of the early Minamoto generals is Raikō, or more properly Yorimitsu. He was always surrounded by four valiant lieutenants,[5] and there are tales about each one of them. The best known of their joint adventures is the expedition against a group of devilish beings, whose head was Shuten Dōji, or "Drunkard Boy," and who had their stronghold on Mount Ōye-yama.

The Drunkard Boy was a kind of ogre who fed on human blood. His face was boyish but he was of giant size and went clad in scarlet robes. His retainers were devilish beings, variously repulsive in appearance. As their forays for plunder and outrage spread from the neighbourhood of their abode to the capital, and noble ladies became their victims, the government ordered Raikō to vanquish the devils. Already, Tsuna, one of Raikō's four lieutenants, had overcome a great ogre and cut off one of his arms, so there was reason to hope that the Drunkard Boy was not invincible either, but it was not an easy matter for Raikō and his followers to make their way into the strongly fortified haunt of the ogre.

Raikō determined to disguise his men as a company of the mountaineering priests, who were accustomed to wander about the hill country. In this way the party gained admittance to the devil's stronghold, to which they were guided by a mysterious man, who also gave Raikō a quantity of magic drink with which to intoxicate the ogres.

The ogres received them unsuspectingly, and when evening was come, the supposed priests offered the Drunkard Boy and his retainers the drink which they had brought, and amused them by singing and dancing before them. When the ogres appeared to be sufficiently befuddled, the warriors threw off their priestly robes, appeared in armour and helmets, and succeeded after a hard fight in killing the chief ogre and all his retainers.

PLATE XXXIV

Shuten Dōji, the Drunkard Boy

Taken from a long scroll of the 18th century, a poor specimen of the Kano school. The part shown here represents Raikō offering the magic wine to the Drunkard Boy, the latter being entertained by his devilish retainers who are dancing and singing. Raikō and his five retainers are in the disguise of mountaineering priests. Behind them stand their travelling trunks, which they carry on their backs on the journey. See p. 306.

Original in Museum of Fine Arts, Boston.

The spirit of the Drunkard Boy raged furiously even after the death of his body, and his head, cut off by Raikō, soared upward in the air, and tried to attack him. But the heroes, through their valour and the divine assistance, remained masters of this extraordinary situation. The city of Miyako was filled with joy when the triumphant Raikō, together with his four lieutenants, came back bearing the monstrous head of the Drunkard Boy, and leading a train of women whom they had delivered from captivity in the ogre's den.[6]

The alternate rise and fall of the two military clans, Minamoto and Taira, which took place in rapid succession during the last half of the twelfth century, was a rich source of heroic stories. These two clans are collectively called Gem-Pei,[7] and their rivalry, their victories and their defeats form the substance of epics, romances and dramas. One of the most popular epical heroes is Tametomo, the famous archer; but still more well known are Yoshitsune, his friend and retainer Benkei, and his mistress, Shizuka.

We shall better understand their stories, if we know something about the historical background of those legends. The two military clans became influential in the political arena through the civil war of 1157, although the way had long since been prepared for them. But the balance of power between them was not easily preserved, and when another civil war broke out in 1159, the Minamotos were totally defeated by the Tairas. In the war of 1157 each party was equally divided in the two contending camps; Tametomo was on the losing side, and one of his brothers fought on the other, and in the passion of the moment dared even to execute his own father. Tametomo, of whom we shall hear more later, was exiled to an island in the Pacific Ocean. In the second war the Tairas, as we have said, overcame the Minamotos, and the Minamoto leader, Tametomo's brother, was killed. He left three sons, whom the conquerors were about to put to death, but whom they finally

spared. That act of mercy bore unfortunate fruit for the Tairas, for these three boys lived to vanquish them thirty years later. When that time came, the eldest of the three orphans was the chief of the Minamoto clan, but the most famous warrior was Yoshitsune, the youngest of the three brothers and the most popular of all Japanese heroes.

Now Tametomo, the unlucky uncle of Yoshitsune, was famous for his archery even in boyhood. Discontented with the conditions in Miyako, where the Fujiwara oligarchy oppressed the military men, Tametomo fled from the capital and went into the west, when he was only fourteen years old. There his adventures among the local warriors made him a dreaded hero and the leader of many less famous chiefs. When in 1157 war broke out in Miyako, Tametomo returned to fight on the father's side. But his party was finally defeated, his father was killed and he himself went into exile.

But his adventurous spirit was not subdued. He overcame the inhabitants of the island where he was banished and ruled over them as a king. The government of Japan learned of it and sent an expedition to the island. When Tametomo saw the ships approaching, he took his strongest bow and with an arrow hit one of the ships, so that a large hole was pierced in its side, and the ship sunk. The wonderful archer could have sunk the other ships in the same way, but he hesitated to do that or even to defend himself by the help of the islanders, because either course meant that more men would be killed on his own account. Accordingly he withdrew to the interior of the island and killed himself.

That is the old legend, but the popular imagination was never satisfied with such an ending, and desired to have the hero preserved for more heroic deeds. A tradition was long current that Tametomo had not died, but had fled out of the island and had more wonderful adventures somewhere else. Taking that for a foundation, a writer of the nineteenth century pretended

to tell the later life of the hero — how he went over to the Loochoo islands and founded there a royal dynasty. This fancy, together with the fictitious exploits which the writer provided for his hero, became so popular, that many people today believe in the historicity of those stories and call Tametomo the first king of the Loochoo islands.

The second and more famous hero was Yoshitsune, who as a child was called Ushiwaka. In the second civil war, he narrowly escaped with his life, and the legends say that he and his brothers were spared by the victorious chief of the Tairas because of his love for their mother. The youngest of the three was sent to a monastery at Kurama, a mountain in the north of Miyako, and lived there as a page to the abbot, with the name Ushiwaka Maru.

The little Ushiwaka even in his childhood was always planning to revenge his family's defeat by the Tairas. Considering that the first qualification of a good warrior was accomplished swordsmanship, the boy betook himself every night, when everyone else was asleep, to the forests near the monastery, where he practised tirelessly with a wooden sword against the standing trees. The harsh and tyrannical rule of the Taira clan had already begun to provoke the people to revolt, and, according to the legends, the supernatural Tengu folk sympathized with the spirit of rebellion. The genius of Mount Kurama was one of them, a chief Tengu named Sōjō-bō. One night Sōjō-bō appeared to Ushiwaka, to offer his aid to the lad, sympathizing with his enthusiasm for revenge.

Imagine the scene. In the blackness of night among the mountains there was not a sound. Suddenly the giant monster Tengu stood before the boy armed with his wooden sword. The Tengu's furious eyes glared in the darkness of the forest, his robes were scarlet, and in his right hand he carried the Tengu fan.[8] The giant Tengu asked the boy why he continually exercised himself in the use of the sword. Ushiwaka confessed his

burning desire for revenge, and the Tengu, in high approval of his ambition, promised to teach him certain secrets in the art of swordsmanship and to instruct him in military tactics and strategy. Then Sōjō-bō called his retainers, the Leaflet Tengus, and bade them give Ushiwaka the benefit of their experience and skill in perfecting his sword play.

After that Ushiwaka met the Tengus every night, and very soon the boy became so great a master of fencing that none of the minor Tengus was his match. Finally Sōjō-bō, proud of the boy's progress, taught him all the secrets of the military art and gave him a roll in which all those secrets were written down. So Ushiwaka was graduated, as it were, in military science at the forest school of the Tengus, and all his famous military achievements in later years are believed to be the result of Sōjō-bō's zealous instructions.

Ushiwaka was not so conceited as to believe that his unaided prowess was sufficient to carry his plans to success, and he prayed regularly to Kwannon, the goddess of mercy, for constant protection and guidance. For that purpose, he visited every night a temple of the goddess called the Kiyomizu Kwannon, in the south-eastern part of Miyako. On the way he had to cross the bridge of Gojō, the Fifth Avenue Bridge, which spanned the river Kamo, the Arno of the Japanese Florence, and the nightly appearance of the mysterious youth, his face veiled in thin silk, became a subject of gossip among the people of Miyako.

At that time there was a soldier monk named Benkei, who had formerly belonged to the monastery of Mount Hiei, but who was then sojourning in Miyako seeking some exciting adventure. Benkei heard the tale of the veiled youth and was eager to find out whether he was a human being or a supernatural apparition. Accordingly Benkei armed himself with various weapons — several swords, a heavy iron rod, a large saw, etc., and put on his black monastic robes and hood.

PLATE XXXV

USHIWAKA AND BENKEI, ON THE BRIDGE OF GOJŌ OR BRIDGE OF THE FIFTH AVENUE IN MIYAKO

Note the contrast between the boyish youth veiled in a white mantle and the giant monk clad in black. See pp. 309 ff.

By Ukuta Ikkei (died 1858). In possession of Museum of Fine Arts, Boston.

As he lay in wait for the mysterious lad, he heard the sound of the boy's lacquered clogs on the planks of the bridge. Nearer and nearer he came until just as he reached the middle of the bridge, the giant monk stood forth and cried: "Stop, O lad! Who art thou? "

Ushiwaka paid no heed to the challenge. The sturdy Benkei tried to stop him, but the boy pushed forward without so much as looking at the monk. This provoked Benkei so much that he aimed a sword stroke at the boy, which the latter parried with a blow that struck the weapon from the monk's hands. Understanding that he had a serious fight on his hands, Benkei caught up his iron rod, but the lad leaped high in the air and avoided the powerful swinging blow. To make matters worse he laughed mockingly at the angry monk, who aimed blow after blow at his elusive opponent — all in vain. The boy leaped around, above, before and behind him as if he were a bird. The long training of Ushiwaka in his fencing matches with the Leaflet Tengus proved its value, and Benkei had finally nothing to do but to kneel before the mysterious lad and ask his pardon.[9] Ever after Benkei was a faithful retainer of Ushiwaka and fought at his side in all his battles until at last he died for his young lord's sake.

There are many tales of the warlike deeds of Yoshitsune, as Ushiwaka came to be called, and of Benkei his friend. Together they won great victories over the Tairas, and together they went into banishment when Yoshitsune suffered under his elder brother's jealousy and suspicion. These tales, especially that of the last desperate fight, and of Benkei's last moments, when he died facing alone the arrows flying from the bows of his triumphant enemies, are told today with a never-flagging admiration and enthusiasm.[10] But they are too many and too long to be told here, and we will speak of only a single episode in the heroic life of Yoshitsune.

After his brilliant victories which broke the power of the

Taira clan, Yoshitsune remained in the Imperial capital, Miyako, but he soon became estranged from his elder brother, the military dictator. The head of the Minamoto clan was envious of his younger brother's fame, and there were plenty of courtiers who were ready to feed his jealousy and his suspicion. He ended by banishing Yoshitsune, who was driven out of Miyako by a surprise attack. He took refuge in Yoshino, a place long famous for its beautiful cherry-blossoms. There too he had to take arms against the treacherous monks whom his brother's emissaries had roused against him.

All this time he was accompanied by Benkei and other faithful retainers and also by his mistress Shizuka. When he was driven out of Miyako, one of his lieutenants died for him. His peril was such that he had to disguise himself as a mountaineering priest, and to go about with only one or two followers. The pitiful situation of the hero, his sorrow over the death of his faithful retainer, and his sad parting with his mistress, are all subjects of favourite legends.

The tragic story of Yoshitsune's banishment makes a pathetic ending to his brilliant earlier career. From that time his life was a succession of misfortunes and hardships and he finally met death in defeat,[11] but through it all he remains noble and courageous, and the heroic quality of the man is shown no less in his bearing under adversity than in his triumph on the battlefield. No other hero of Japan, whether historical or imaginary, is so popular as Yoshitsune; and no other had a career so full of brilliant, romantic exploits, of pathetic misfortunes, and of thrilling vicissitudes.

The four centuries which followed the twelfth witnessed the rise of the feudal *régime*. War between the clans was continual and the period is naturally rich in heroic romances. Most of the stories are founded too firmly on historical fact to be treated in a book of mythology. But the age did produce a good many stories of heroic deeds that were wholly imaginary

or even fantastic, but which did, nevertheless, reflect perfectly the spirit of the time.

The chief motives in these stories were adventure and revenge. Of the former class the story of Raikō's expedition against the ogre Drunkard Boy, which we have already told, is fairly typical. One of the earliest and most famous stories in which revenge supplied the motive is "Soga." This is the story of two orphan boys who succeeded, in the face of many difficulties, in killing the murderer of their father. The episode is a historical one. It took place in the last part of the twelfth century and so much moved the sympathy and imagination of the people that the story has grown to be a permanent part of Japanese folk-lore.[12]

The story is too authentic to be in place here, but there are not a few romantic tales of this period which are, so far as we know, purely imaginative.

The most popular of them all is the story of Momotarō, or "the Peachling Boy."[13] It is so popular today that the folklorists of Japan are planning to erect a bronze statue of the fictitious boy-hero. Every Japanese child knows the story well. Thus it runs:

Once upon a time there was an old couple who lived near the mountains. One day as the wife was washing clothes in a brook, a large peach came floating down the stream. The old woman took the fruit to her husband, and when he opened it a strong baby boy emerged. The old couple adopted the boy, who grew up to be a bright and stirring lad. He determined to go upon some lively adventure, and decided in the end to visit the Isle of Devils. His mother made some sweet dumplings for him, and Momotarō started off alone with his provisions. On the way a dog met him and asked of him one of the dumplings. Momotarō gave him one and the dog followed on after him. Then, in similar manner, Momotarō's company was increased by a monkey and a pheasant, and they all sailed away for the

devils' island. On their arrival they attacked the stronghold of the devils, and it proved to be not a difficult task for them to subjugate the monsters. They came back with much treasure which they had taken from the devils. The old couple welcomed the boy joyfully, and the animal friends of Momotarō danced before them.

An heroic tale associated with the fairies of the sea, is that of Tawara Tōda, "the warrior Tōda of the Rice-bale," who is said to have lived in the eleventh century. One night, when Tōda crossed ths famous bridge of Seta over the outlet of Lake Biwa, he saw a monstrous serpent lying on the bridge. He passed by it with calm composure as if it were nothing extraordinary. Later that night a young woman paid a visit to his house. She explained that she was the daughter of the Dragon King, and that she admired him for the cool courage which he had shown on the Seta bridge, for it appeared that the great serpent was the young lady herself in another form. She then asked him whether he would undertake to vanquish a monstrous centipede which was killing many of her kinsfolk.

Tōda, quite ready to oblige the lady, went out upon the bridge. As he awaited the monster he watched the lightning flash around Mount Mikami on the other side of the lake, and he saw two glaring lights like burning mirrors — the eyes of the monster centipede. Tōda shot two arrows at those gleaming eyes, but the arrows rebounded as if from iron plates. Then Tōda, realizing that spittle was a poison fatal to a centipede, shot a third arrow wetted with saliva. The monster fell lifeless, and the dragon folk were saved from the threatened extermination of their whole race.

The following night the dragon lady visited Tōda again to thank him for his valiant help in time of need. She asked him to honour her and her kinsfolk by visiting her palace. He followed her to the palace under the water of the lake, where he was entertained with every delicacy that the water can produce.

PLATES XXXVI, XXXVII

Momotarō, the Peachling Boy in the Isle of Devils Receiving Their Homage

Momotarō sits under a pine-tree surrounded by his retainers, the Monkey, the Dog and the Pheasant, to whom the devils are bringing jewels, corals, etc. A large hat and a mantle raised on a tablet in front of Momotarō are the mythical garments, wearing which any one could pass unnoticed by others. On the extreme left two devils are taking the mysterious mallet (See p. 286) together with jewels. See p. 313.

A pair of screens in bright colours, by Shiwokawa Bunrin (late 18th century). The work is dated 1792. In possession of Museum of Fine Arts, Boston.

As he was leaving the palace, the Dragon King gave him three gifts; a bale of rice which proved to be, like Fortunatus's purse, inexhaustible, a roll of silk which gave him a never-ending supply of clothing, and a bell which had come first from India and had been hidden at the bottom of the lake for a long time.

Tōda dedicated the bell to a temple on the lake-side and kept the other two treasures himself. In his further adventures he found the miraculous things of the very greatest service, and from his possession of the unfailing rice-bale he was always called by the people, Tawara Tōda, "Lord Tōda of the Rice-bale." [14]

CHAPTER VII

STORIES OF ANIMALS

SHINTO animism is still a living force among the Japanese people. As we have seen already, Japanese mythology based its conceptions of things on the belief that everything animate or inanimate has its soul, with activities more or less analogous to those of the human soul. This belief is not seriously entertained today, but during the period when myths and legends had their origin, the popular imagination was full of animistic imagery. Not only were animals and plants supposed to think and act after the fashion of man and woman, but their metamorphosis into other forms of life as well as into human beings was the principal theme of folk-lore.

Buddhism encouraged this animistic conception of nature through the teaching of transmigration. Mankind is, according to this doctrine, only one of the manifold phases of existence which include celestial beings, animals, plants, and even goblins and demons. Animals are indeed less self-conscious than mankind, and plants again still less mobile and intelligent, yet their lives may pass into those of human beings or into other forms of existence. Philosophically speaking, the Buddhist doctrine is not mere animism, yet, as it was understood by the popular mind, it really amounted to an elaboration and extension of the original animism of Shinto. Accordingly the naïve tales about animals and plants, which come down from primitive times, have often been enriched by touches of pity and sympathy or by sad reflections on the miseries of existence in general, which show clearly the influence of Buddhist teachings. Since one's dearest friend after his or her death may have been

born again as an animal or plant, and since one may have once passed oneself through such a phase of transmigration, other existences are not held to be foreign and remote, but are connected with ourselves in one way or another, either by a kinship in the past, or else in the future. These reflections and sentiments early determined the people's attitude toward other beings, stimulated the mythopœic propensity of their imagination, and deepened their sympathetic interest in the creatures about whom the tales are told.

Most often it is the odious shrewdness of some animal or an amusing peculiarity in its behaviour that forms the basis of the animal tale. There are also many stories about animals which have shown special gratitude or attachment to human beings, and these usually reflect the mutual interdependence of all existences and the special emphasis laid by both Buddhism and Confucianism on the virtue of gratitude. Naturally these fables, for such they are in fact, have often a moral or didactic purpose, and some of them may be heard of when we come to speak of the didactic tales which are so common in Japanese folk-lore.

Perhaps the oldest of the animal stories is that of the "White Hare of Inaba," [1] which is told in connection with the adventures of Oh-kuni-nushi, the hero of the Izumo tribe.

Once there lived in the island of Oki a white hare. He wished to cross the water and to reach the mainland. Accordingly, he asked a crocodile whether he had as many kinsfolk as he, the hare, had, and pretended to believe that the crocodile had overstated the size of his family. He told the crocodile to call every one of his tribe and make them lie on the surface of the sea in a long row. "I can then step over you and count how many crocodiles there are in the world," said the hare.

The crocodiles agreed to the proposal and formed one long row from Oki to the mainland; so the hare jumped over them until it came to the last one which lay close to the shore. Proud

of the success of his trick, the impudent hare began to laugh at the ease with which the stupid crocodiles had been duped. But he boasted too soon; the last crocodile seized him, plucked out all his fur and sank beneath the water. So the unfortunate hare was left lying on the beach naked and shivering.

Now there was a family of many brothers in Izumo. Every one of them wished to win the love of a certain princess who lived in Inaba. They all set out for Inaba to lay siege to the lady's heart, but the older brothers were cruel to the youngest, Oh-kuni-nushi, and made him carry all their luggage. So the poor brother toiled along far behind the others. As they walked along the beach the elder brothers saw the hare, and instead of sympathizing with the poor animal's pain, they deceived him into thinking that he could relieve it by plunging into the sea-water and then exposing his body to the wind and sunlight.

When the hare followed their mischievous advice, his skin cracked open and bled, and he suffered intolerably from the pain. Then Oh-kuni-nushi came up, pitied the suffering animal, and told him to wash in fresh water and cover his body with the soft pollen of the cat-tail. The hare was very grateful to the young man and said to him: "None of your cruel brothers shall marry the lady of Inaba, but you alone shall win the lady's heart." The hare's words were fulfilled. Oh-kuni-nushi married the lady and became the ruler of Izumo, and when after their death memorial shrines were built for him and his wife, the White Hare of Inaba shared their honours with them.

I. GRATEFUL ANIMALS

The most popular of the grateful animals in Japanese folk-lore is the sparrow.

Once upon a time a kind-hearted old woman saw a sparrow whose wings were injured so that it could not fly. She picked the bird up, put it in a cage and nursed it until its strength was

restored. When the bird was quite well, the woman let it out of the cage and the bird flew away in great delight. Some days later, as the old woman was sitting on her verandah, the self-same sparrow flew up and left a little seed as if to express its gratitude. It was a seed of the gourd, and when the old woman put it in the ground the plant grew sturdily and bore many gourds. The woman harvested the gourds and got a great quantity of delicious pulp from them. Moreover, she preserved the dry gourds, which miraculously furnished an inexhaustible store of rice. So the old woman was able to feed her less fortunate neighbours through the generosity and gratitude of the little bird.

Another woman lived next door, but she was greedy and malicious. She knew all about her fortunate neighbour and was very envious of her luck. Thinking that the same inexhaustible wealth might be obtained from any sparrow, she struck one down and then nursed it, as her neighbour had done. In the same manner also she released the sparrow when it had recovered from the wound. After some days, the sparrow returned and left her also a gourd seed. She planted it and the plant bore a few gourds. But the pulp was so bitter that even the greedy woman could not eat it. She preserved the dry gourds and hoped to get rice out of them. The gourds were indeed as heavy as stones, and the old woman felt sure that she could get more rice than her neighbour. But when she opened them, not rice but bees, centipedes, scorpions, serpents and other vermin came out of them and stung the woman until she died of the poison.

Another version of the same story is known as the tale of "The Tongue-cut Sparrow." It is even better known than the other, though that is probably the original one. Once there was a greedy and cruel woman. She punished a sparrow, which had eaten some of her starch, by cutting out its tongue. Her neighbour, a kind-hearted woman, nursed the poor bird, and the

sparrow flew away when its wound had been healed. By and by the kind woman with her husband made a visit to the sparrow's house which was all built of bamboo. The sparrow and its fellows welcomed the old couple and entertained them hospitably. They gave them delicious food and drink and performed for them the famous sparrow-dance.[2] When the old couple took their leave, the sparrows presented them with two caskets, one large and one small. The good old man said: "We are old and we cannot carry a great casket like this, so let us be content with the smaller one." When they got home they opened the casket, and out of it came an unending succession of precious things.

Now the greedy woman who had cut the sparrow's tongue was envious of her fortunate neighbours. She inquired where the sparrow's house was to be found, and made a visit there together with her husband, who was, like herself, covetous and jealous. They were entertained by the sparrows as their neighbours had been, and when they started home, accepted the larger of the caskets which were offered them, because they thought that it must contain more precious things than the other. When they reached home they opened the casket, and lo! not jewels but goblins and monsters came out of it and devoured the greedy couple.

The didactic purpose of this story is quite clear.

Another bird celebrated for its grateful spirit is the mandarin duck. Once upon a time, says a popular story, there was a rich man who was extremely fond of birds. One day he caught a beautiful male mandarin duck and brought it home. A cage was made for the bird and it was entrusted to the care of a young servant. The servant took the greatest interest in the duck, but it was depressed and melancholy and would eat nothing. The servant tried every means he could think of to tempt the bird's appetite, but in vain. A maid-servant who was employed in the same house told him that she could guess why the

duck was so sad. The mandarin duck, she said, was always extremely devoted to its mate, and the captive was doubtless pining for the mate from which it was separated. She advised the man to let the duck go lest it should die of sorrow. The servant was afraid that his master would be angry if the bird were released, but the maid persuaded him to be merciful to the duck even at the risk of his master's anger. So the bird was set free and it flew away in great delight. When the master found the cage empty he was furious. The servant admitted his fault and asked pardon for his carelessness, but the rich man was by no means appeased and henceforth treated the servant with great harshness.

Now when the maid-servant saw the unhappiness which her advice had brought on her fellow servant, she began by pitying him and ended by falling in love with him. The man responded both to her pity and to her love, and the two showed their mutual affection so openly that the other servants of the house began to speak evil of them. The master at last heard the gossip about the love affair of the two servants, and somehow learned the share they had had in the escape of the mandarin duck. His anger was rekindled and he bade the other servants bind the man and the girl and throw them into the river. Just as they were about to be cast into the water, two messengers from the provincial governor appeared on the scene and announced that a decree just issued forbade any punishment by death within the province. So the two servants were released and taken by the messengers to the governor's official residence. On the way the sun set, and in the dusk the two messengers seemed to disappear like mist. The man and the woman sought for them in vain. The couple lay down to sleep in an abandoned hut, where the two messengers appeared to them in a vision and told them that they were indeed the mandarin duck which had been set free and his mate. They expressed their gratitude to the two servants, resumed their shape

as birds and flew away. The two servants married and lived happily ever after, loving each other as devotedly as do the mandarin duck and his mate.

In another story it is the dog that plays the leading part. Once upon a time there was a local official who was covetous and greedy. He got money by raising silk-worms which it was his wife's duty to feed. Once she failed to rear them successfully and the husband scolded her and turned her out of doors. Abandoned by the husband and left with only one silk-worm, she lavished all her care upon it. One day the precious worm, upon which her hope of a living depended, was eaten by her dog. She thought at first of killing the dog, so furious was her anger, but she reflected that the worm could not thus be restored, and that the dog, after all, was her only companion. She was quite at a loss how to sustain life, but she calmed her troubled mind by thinking of Buddha's teaching of love and of karma.

One day her dog somehow had his nose injured. The woman found a white thread protruding from the wound and tried to pull it out. The thread came out endlessly until she had got hundreds of reels of fine silk thread. Then the dog died. She buried the animal under a mulberry-tree, praising Buddha for the grace which he had shown her through the dog. The tree grew swiftly and silk-worms appeared among the leaves. The silk which they produced proved to be the best in the country, and the woman sold it all to the Imperial court. Her former husband coming to learn of this, repented of his greed and cruelty. He rejoined his wife and thenceforth they lived in peace and prosperity.

The list of grateful animals is a long one. It includes the cow, the monkey, fishes, the dog, the horse, and even the wolf and the fox; but the bee is perhaps cast for this *rôle* as often as any other creature. The following is one of the most popular of such stories.

Once there lived in Yamato a warrior named Yogo. He was totally defeated in a battle and took refuge in a cave. There he saw a bee caught in a spider's web, and, in sympathy for the fate of the unhappy insect, he broke the web and set it free. As he slept in the cave, he saw in a dream a man clad in brown robes, who stood before him and said: "I am the bee that you rescued and I shall repay my indebtedness by helping you in your next battle. Do not despair, but fight again, even though your followers are few. But be sure that you build first a little shed and put therein a great many jars and bottles, as many as you can find."

Encouraged by this vision, Yogo gathered his retainers and made preparations as he had been bidden. Then innumerable bees appeared from all directions and hid themselves in the bottles. The enemy learned that Yogo was at large again and sent an army to attack him. When the battle was joined the bees came out of their shelter and stung the swarming troops of the enemy until they fled in confusion and Yogo won a great victory.

As a last instance of this type of tale let us give the story of a grateful crane which married her benefactor.

Once there was a nobleman who lost all his fortune and lived in a country place. One day he saw a hunter catch a pretty crane which he was about to hang. Out of pity the nobleman begged the hunter to spare the crane's life. But the cruel man would not let the bird go without an ample ransom, and since the kind-hearted nobleman had nothing left but his precious sword, he offered it to the hunter, and was glad to surrender this last relic of his former greatness since he could thus save the life of the crane.

The next evening a young lady accompanied by a single retainer came to his door and asked shelter for the night. The host was amazed to see such a fine lady in that retired place, but he received her hospitably. The lady told him that she had

been driven from her home by a cruel step-mother [3] and, since she had no place to go, she asked if she might stay with him in the cottage. The nobleman permitted her to do so, and in the course of time the two fell in love and were married. The young wife gave the husband a quantity of gold that she had brought with her, and so the couple lived very comfortably together. But their idyllic life did not last long. One day the feudal lord of the region organized a large hunting-party, and the wife had to tell her husband that she was in reality the crane which he had once saved and that she must now return to her home in the kingdom of the birds. She took her husband to the wonderful palace of her parents, but the couple were finally separated by fate.[4]

II. REVENGEFUL AND MALICIOUS ANIMALS

The revengeful animal is as common in Japanese folk-lore as his grateful fellow. Sometimes the animals revenge themselves on one another, sometimes on mankind. In these stories we usually meet with an expressed belief in the power of witchcraft which malicious animals possess, and their achievements are often triumphs of malice and shrewdness. Animal cunning, especially in nursery tales, is contrasted with human foolishness; while nothing is more common than a superstitious dread of the power for mischief that certain animals are supposed to possess. Theoretically we may divide the stories of this sort into those that are told for the entertainment of children, and those which are the product of deep-seated popular superstition. Yet a good many stories are on the border line and partake of both characters, and it is such stories that unfortunately tend to make children timid, fearful and superstitious. We shall take up first the stories of witchcraft and wicked malice, and go on to those which are only tales for the nursery.

The animals regularly credited with uncanny powers are the

fox, the badger, the cat, and the serpent; other animals are only occasionally said to be so gifted. We have read about the serpent in connection with the myths of the Dragon tribe. Of the other three, the fox is the most ancient figure of superstition, the stories about him dating from the tenth century or even earlier. The cat and badger entered into folk-lore later, probably since the fourteenth century. In every case, Chinese influences seem to have given the first stimulus to the Japanese imagination. The earliest native lore handed down no superstitions of this kind.[5]

The most famous fox-witch is Tamamo-no-Maye, a court lady who is said to have lived early in the twelfth century. In reality she was a very old fox with an eight-forked tail, and her peculiar wickedness consisted in turning herself into a beautiful woman and in bringing ruin on a state by tempting its ruler to sin. She had succeeded wonderfully in this disagreeable art in India and China, and then she came over to Japan, thanks to her power of swift flight through the air. While she was engaged in her malicious machinations, her secret was discovered by a wise nobleman who finally broke her spell by the miraculous power of a divine mirror. Before the mirror the fox lost its power of transformation, appeared in all its dreadful hideousness, and flew away eastward. An army sent in pursuit of the monster was aided by the host of warriors who issued from the mirror, and the fox was killed.

Its evil spirit took refuge in a rock that stood on the prairies of Nasu, and so thereafter any one, human being or animal, who touched the rock was instantly killed. The stone was long known as the "Death-stone" of Nasu-no. The evil spirit was, however, finally exorcised by a virtuous monk and the rock ceased to be a death-stone.[6]

This is the story of a revengeful fox: Once there was a peasant named Jinroku. One day he found a fox sleeping in the bushes upon his farm. Out of pure mischief he frightened the

animal and chased it until it was almost exhausted, but he did not kill it. Some days afterward, Jinroku saw in a dream a divine figure which told him that there was a great quantity of gold in a vase buried deep in his farm. Jinroku was not at first so credulous as to believe in the truth of the dream, but when the same vision appeared again and again to him and to other members of his family, he was tempted to unearth the hidden treasure. Keeping the matter a secret he began with his sons to dig. Their toil, however, was unsuccessful, and he soon abandoned his search for the money.

Then in a dream the same figure appeared and, rebuking Jinroku for his lack of faith and patience, said: "I am the patron god of gold and fortune, and I know well the existence of all the treasures in earth. Thou hast failed in discovering this treasure, since thou hast not put full confidence in my oracle, and also because thou hast wished to keep the revelation a secret. Now then, make a great feast, invite all thy neighbours; make the revelation public, and begin to dig in earnest. Then thy success will be certain. Have no doubts." Jinroku was now thoroughly convinced of the genuineness of the apparition and did in all things as he had been told. This time a few pennies were found, and, encouraged by that result, Jinroku dug deeper and deeper. A few more pennies appeared one after another, but no treasure was found, and Jinroku became an object of ridicule to all his neighbours. So did the tortured fox revenge itself on its tormentor.

There is no room to tell all the stories of this type, but we will add one instance of pure mischief of which the fox was supposed to be guilty.

Once, long ago, a man went, with his servant, to look for a lost horse. After much fruitless search they were making their way through a meadow. They saw a gigantic cryptomeria-tree standing in the way, although they had never before seen any tree in this meadow. They almost doubted their own eyesight,

PLATE XXXVIII

A Badger in the Disguise of a Buddhist Monk

A badger in disguise of a Buddhist monk sitting beside a water-kettle on the hearth. See p. 329 and The Wonderful Tea-Kettle in Hasegawa's *Japanese Fairy Tale Series*, no. 16.

A rough drawing by Hokussi (early 19th century). In possession of Museum of Fine Arts, Boston.

逸筆

yet both saw the tree very clearly. They thought then that they had mistaken the spot, but that they knew to be impossible, and as a last resort they concluded that the mysterious tree must be the work of some evil spirit. So they shot arrows at the giant tree, and immediately it disappeared. They got home safely, and when, next morning, they returned to the meadow, they found an old fox lying dead with a few twigs of cryptomeria in its mouth.[7]

The stories that deal with the badger are similar to those about the fox, but the badger is never so malicious as Reynard. Both animals are usually represented as deceiving men by turning themselves into the likeness of human beings — a monk or a boy — a distinction that was perhaps suggested by the different colours of the two animals. The cat also, especially if it be old, is dreaded as a malicious creature; and though the transformations of the fox and the badger are usually temporary, the cat often takes human shape permanently, and is the active agent in a long and complicated story like that of the fox Tamano. During the feudal *régime*, especially in the eighteenth century, many stories were current in which a cat was said to turn itself into a beautiful woman in order to become the mistress of a feudal lord and to cause the ruin of his state. But these stories are not, properly speaking, folk-lore, though they illustrate the popular belief in the cat's malicious nature and magical power.

The colours of the cat's fur had much to do with popular ideas about the creature. The most dreaded cat was a red or pinkish brown animal which was called the "golden flower" cat. Then came a cat in which the three colours, black, white and brown, were mixed. The magical powers of black or white cats were believed to be less remarkable, but a totally black cat was thought to have the power of foretelling the weather, and sailors were always glad to have one about their ship.

The following is a characteristic story about a "golden flower" cat.

Once upon a time a Samurai found a "golden flower" cat in the forest and brought it home to his mother, who became extremely fond of it. Some time later, the cat disappeared, and immediately the old lady began to avoid the light, complaining that her eyes troubled her sadly. Yet she would have no medical treatment, and her son, in spite of his anxiety, could not persuade her to come forth from the dark corners in which she hid herself. Then suddenly, two of the housemaids disappeared, and no trace of them could be found, until one day, a servant, digging in the garden, discovered the clothes of the two girls covered with blood-stains, and on digging further uncovered their bones. The horrified servant hurried to the house to tell his master what he had found, but he was met by his master's mother, who in furious anger threatened the servant with death, if he should tell anybody of his discovery. The servant was so much frightened at the old lady's threats that he left the house in silence.

A few days later the Samurai's neighbour saw the old woman washing her bloody mouth in a brook near the house. While he watched her a dog came up, and the old lady, as soon as she perceived the dog's approach, leaped over a hedge and ran away. This convinced the neighbour that the "golden flower" cat had devoured the Samurai's mother and transformed itself into her likeness. He went to the Samurai and told him what he had seen. The latter took several dogs to his mother's room and opened the door. The witch-cat was powerless before the dogs and they promptly killed it.

Another story of a malicious cat is concerned with shooting arrows. Once there was a Samurai boy who used to hunt with a bow and ten arrows. One day, when he was leaving the house, his mother advised him to take one arrow more than usual. The boy did as she suggested without asking the reason. He

spent the whole day without seeing any game, and as the evening came on, he sat down to rest upon a rock. While he sat there enjoying the calm evening and the rising moon, curiously enough, another moon rose behind him in the west. He was amazed at the sight and quickly made up his mind that it must be the work of an evil spirit. Accordingly he shot an arrow at the second moon. It struck the moon but rebounded harmlessly from it. The boy shot his second arrow, then his third and fourth, and so on to the tenth — all in vain. Then he took the eleventh and discharged that also. There was a dreadful cry and the sound of something falling to the ground. He went up to the spot and found a giant cat lying dead with a mirror in its paws.

He hurried home and told the adventure to his mother. She told him that she had seen a cat early in the morning counting his arrows, and she had advised him to take an extra arrow because she had thought the cat's behaviour very suspicious. The cat, it seemed, had a mirror with which it protected itself against the ten arrows; but since it thought there were no more than ten, it had then let the mirror fall and was hit by the eleventh arrow.

From the many nursery stories about revengeful animals we select that of the fox-cub that took revenge on a badger which had betrayed its mother.[8]

Once a forest was so much ravaged by the hunters that there remained in it only a badger and a fox and the fox's male cub. They lived together in much distress, and when all their provisions were exhausted, the fox and the badger devised a plan to get some food. The badger feigned to be dead and the fox, turning itself into a human being, carried the apparently dead badger to the market.

The fox got money for the badger and bought food with it; then the badger managed to escape and made its way back to the forest. When the provisions thus obtained were exhausted,

the animals repeated the trick, but this time the fox played dead and the badger sold its body. The malicious badger, however, wishing to have all the food for itself, cautioned the buyer to watch it carefully and to make sure that it was dead. The man who had bought the fox killed it accordingly, and the badger ate up all the food and would not give a taste to the fox-cub.

The cub understood the treachery of the badger and planned a subtle revenge. One day he said to the badger very innocently: "Uncle, people know that both the fox and the badger are experts in witchcraft, but no one knows which of us is the more skilful in the art. Let us have a competition and see which is the cleverest." The badger laughed at the cub's conceit, but agreed to the plan, intending to find a way to get rid of the cub also. So the two animals went together to the town to try their magic powers upon human beings. As they came near the town the cub fell behind and disappeared. The badger therefore sat down to rest near the edge of the town; by and by it saw a long procession passing over a bridge, with the palanquin of a Daimyō in the centre. The badger was sure that this show was an illusion wrought by the cub, and jumped at once into the midst of the procession, crying out: "Now, you stupid cub! I have discovered thy trick. Surrender to me!" But the procession was a real one, and the Daimyō's retainers beat the insolent badger to death with their staves, while the cub looked on from a safe distance. So the little cub took his revenge on the murderer of its mother.

A more amusing nursery tale is that of "The Monkey and the Crab."[9] Once there was a crab who lived near a persimmon tree. When the fruits were ripening, the crab wished to have some, but since he could not climb the tree, he asked a monkey to throw him down some persimmons. The monkey took the ripe ones for himself and threw the unripe ones down to the crab. The poor crab was hit by a hard persimmon and, when it died, many baby crabs came out of its womb.

Now the children of the crab wished to take revenge on the murderer of their mother, but they were too small to fight the monkey. So they begged help from other creatures and inanimate objects, and those which came to their assistance were a chestnut, a *funori*,[10] a bee, a pounder and a rice-mortar. The chestnut crept into the monkey's house and hid itself in the oven. When the monkey came home and approached the stove to fill its tea-kettle, the chestnut burst and injured the monkey's eyes. The monkey opened a case where it kept a kind of bean-cheese, in order to apply this to the burned place, and the bee flew out and stung the monkey's face.[11] The frightened monkey slipped on the *funori* and fell down. Then the pounder and the mortar fell from the roof upon the monkey and knocked it senseless. The crabs thereupon attacked the helpless monkey and cut it into pieces.

III. THE SERPENT

Of all the animals in Japanese folk-lore, the serpent plays perhaps the greatest part, and superstitious ideas concerning the "walking rope" are still widely held by the people. The serpent, especially if it be white, is regarded as the patron of wealth and is almost worshipped as a symbol of the goddess Benten. We have seen an instance of that in the tale of "Tōda of the Rice-bale." But often the serpent is represented as a very malicious and revengeful creature. A jealous woman is likened to, or said to turn herself into, a serpent. In one story a woman pursuing her fleeing lover becomes a large serpent as she crosses over a stream, and then coils around and melts a bronze bell in which the unfaithful lover has concealed himself.[12] In another story a warrior renounced active life and became a monk, because when he saw the shadows thrown upon a paper screen by his wife and concubine, their hair was transformed before him into serpents which fought one another.[13]

The serpent is also regarded as a symbol of lasciviousness. That idea gave rise to many stories of the obstinate attachment of a serpent to a woman, and the consequent birth of a child, either human or semi-monstrous. Some families were even believed to have descended from such a union and to be protected by their serpent progenitor.

We may add also that many a lake or pond is believed to have a serpent as its genius, though it is not always clear whether a mythical dragon or the actual reptile is meant. Stories about these genii are much alike all over Japan, and nearly the same story is frequently told of different localities. These semi-mythical serpents are believed to possess miraculous powers, especially that of controlling weather, and offerings are made on the lake-side in time of drought. The male genii are said occasionally to tempt women into the water, while the female serpents may appear in the shape of beautiful women and marry human beings. They appear sometimes as ordinary serpents, but many of them are supposed to have the power to transform themselves into monstrous dragons.

Here follows one of these stories, that of the male serpent Nanzō-bō. There was once a Buddhist monk called Nanzō-bō.[14] He was desirous, like some Buddhists in the Middle Ages, of witnessing the work, and hearing the sermons of, the future Buddha Maitreya, who, it was prophesied, was to appear in the world after some billions of years. Guided by a divine oracle, he decided to become a dragon, and by that means to survive in the water until Maitreya should appear, for the dragon is believed to be so long-lived as to be almost immortal. For this purpose he retired to a lake-side at the foot of Mount Kotowake; there he recited continually the *Lotus of Truth*, and by the virtue of that disciplinary act was gradually transformed into a serpent.

One day he saw a young lady coming to him who said that she was attracted by his voice as he recited the holy text, and

PLATE XXXIX

Wedding of Monkeys

Wedding of animals, such as foxes, rats, etc., is frequently told in stories and depicted in pictures. Here we have a picture of the wedding of two monkeys. The monkey bridegrom sitting on the left is singing the wedding song, while the bride, wearing a white head-cover, is raising the wedding wine-cup on her head. On the table between them are seen a little pine-tree, a symbol of longevity and prosperity, a crab, also a symbol of longevity, and the sea-weed *kombu*, signifying " joy," because of a play of words connecting the word *kombu* with the word *yorokobu*, " to be glad," " to be in joyful state." See p. 333.

By Sosen (dated 1799). In possession of Museum of Fine Arts, Boston.

寛政己未春正月吉日
祖仙識

wished to cohabit with him.[15] He was surprised at her request, but on learning that she was the serpent genius of the lake, he complied with her wish and they lived together in the lake. A few days later, the wife serpent said to him: "There is a male serpent in another lake near by who has long wished to marry me. If he should come here to see me he will surely be very angry to find you here. Be ready for him."

Not long after, the other serpent appeared, and a fight immediately began. The serpent attacked Nanzō-bō with its eight-forked head, and Nanzō-bō fought with his nine-forked head, for the eight-rolls of the holy scripture on Nanzō-bō's head became each a head and thus gave him nine. Nanzō-bō won the fight and the rival dragon fled discomfited to its home lake where it lived as a small serpent.

IV. LOVE AND MARRIAGE OF ANIMALS

Love and marriage between different animals or between an animal and a human being are often the subject of Japanese folk-tales. The most famous story is that of the female fox Kuzu-no-ha, who fell in love with a warrior and lived with him through years of married life. The episode of her parting from the son born of the marriage has been dramatized, and to that drama the story owes its popularity, for as a tale it has no special originality or interest of incident.[16] In a similar story the spirit of an old willow-tree, O-Ryū by name, is married to a warrior and has to part from him when the tree is cut down. In the dramatized form of the story, the chief motive is the agony she manifests as each axe stroke cuts deeper and deeper into the tree.

A popular nursery tale which tells of an animal marriage is "The Mouse's Wedding."[17] The simple story relates how two young mice wedded, quite as human beings do. But another version of the story is didactic in tone and inculcates the

moral that a marriage should be arranged between equals, not between people of different stations in life. It says that a venerable couple of mice were extremely proud of their only daughter and wished to have her married to a person of high rank. But when she was rejected in turn by the Moon, the Cloud, and the Wind, the parents finally decided to give her in marriage to one of their mouse clerks.[18]

"The Owl and the Eagle" is another popular story of this type. Once upon a time, it says, there lived an owl named Fukuro. He fell in love with a bullfinch, Miss Uso-dori, who lived in another forest, attracted by the beauty of her singing. Fukuro consulted his retainers, the crow Kurozaemon and the heron Shimbei, as to how he might win the favor of Uso-dori. They told him that the lady had rejected the suit of the eagle, Lord Uye-minu ("Never-looking-upward," i.e. fearless), and advised the owl to abandon his hope. But the owl would not follow their advice and sent a love-letter to Uso-dori through Miss Shiju-gara (the Manchurian great tit).

The letter was both witty and passionate,[19] and Miss Uso-dori was so moved by it that she replied as follows:

"I am in no way worthy of your love and admiration and do not wish to arouse the jealousy of others through accepting your love, especially that of Lord Uye-minu. Yet in the distant future, when flowers shall bloom in Heaven and fruits shall be ripe on earth, we shall meet in the western paradise of Amita-Buddha."

Fukuro understood this response to mean a meeting after death and a polite rejection of his love. Dejected at his failure and struggling between his passion and his determination to be resigned, he suddenly found comfort in the counsel of a certain deity whom he worshipped. This deity revealed to him the hidden meaning of the letter: that the flowers in Heaven were stars, the fruits on earth, dawn, and the paradise a shrine of Amita-Buddha on the western side of the hill. Fukuro was

overjoyed at this happy interpretation and went at once to meet his beloved at the shrine.

Now the other birds very soon learned of the meeting and they wrote poems complaining of the good fortune of Fukuro. From them the eagle Uye-minu found out what was going on, and he flew into a jealous rage. His retainers attacked the lovers when next they met near the shrine of Amita; Fukuro managed to escape, but Uso-dori fell a victim to their violence.[20] Fukuro, the owl, was so much distressed by the death of his beloved that he donned monastic robes and went about the country as an itinerant monk. That is the reason why you always find the owl in the forests near Buddhist temples.

V. THE INSECTS, ESPECIALLY THE BUTTERFLY

Finally, insects are not unknown in folk-lore, though they are much more commonly the subject of poetry and painting. Yet they do appear as fairies, play with flowers, return indebtedness, or seek after Buddhist enlightenment. We have heard the story of the grateful bee, and there are similar tales about grateful fire-flies or butterflies. Dragon-flies are often sung of in folk-music, and a particular kind, red in colour, is thought to be associated with the returning of the dead to their old homes in this world.[21] The butterfly in folk-lore is a tiny fairy with variegated wings; the cricket weaves on its loom and warns men by its singing to prepare for the coming winter; *matsu-mushi* (Calyptotryphus marmoratus), the "pine insect," pines and waits for its friend.[22]

Of all these, the butterfly is the most popular, and certain instrumental music and a characteristic dance representing the fragile little creature are often performed at festivals.[23] The butterfly appears also in the Nō-drama. This is the story:

An itinerant monk visits Miyako and passes a night in a deserted palace. It is a calm spring night; the air is soft and hazy

and the tender light of the moon illumines the scene. A woman appears and tells the monk of the glories of the past, when flowers bloomed in the gardens and music and feasts made the place merry. Then she confesses that she is in reality the spirit of the butterfly, which enjoys the company of all flowers except the plum-blossom (Japanese *ume*) which blooms very early in spring, and she asks the monk to lead her to the Buddhist enlightenment through which she can live in communion with all beings. She is then transformed into a butterfly, clad in pink with a green wreath upon her head and variegated wings. The monk recites the scripture *Hokke-kyō*, "The Lotus of Truth," and as he recites, the butterfly sings and dances. The last part of the drama is composed of the fairy's song and the chorus, which is as follows:

"Flowers bloom according to the seasons,
Her heart roams among the stems of the trees.
Here, close to the Imperial gardens, in the deserted palace ground,
Wild flowers bathe in the soft breeze of spring,
The yellow birds [Japanese nightingales] sing among the branches,
See the butterfly dancing among the clouds of blossoms,
Among the petals flying like snow-flakes,
Fluttering her sleeves and sweeping aside the petals.
Oh! what a charming sight it is to see!
When the spring has passed and summer has gone,
And autumn is passing, and all the flowers are withering,
There remains only the frosty white of the chrysanthemums.
Round and about the tiny twigs on which the flowers remain,
The butterfly dances like a turning wheel,
Turning and whirling she is turned toward Buddhahood.
See the fairy dancing the dance of the Bodhisattva,
Of the dancing and singing celestials.
Her figure little by little withdraws from us,
Into the dawning sky of the spring night;
See her wings wavering in the whirling circles of mists,
See how her figure gradually disappears in the morning haze!"

By way of transition to the stories of the plants and flowers let us add one more tale of the butterfly, in which it appears

PLATE XL

The Classical Dance of the Butterflies

The classical dance, known as the *Bu-gaku,* is of continental origin, being derived from India, Indo-China, China and Korea; but several forms of it were developed in Japan in the course of the 9th, 10th and 11th centuries. The Butterfly Dance shown here, representing butterflies dancing among flowers, is one of these Japanese versions.

By Hirotsura (died 1864), Tosa School. See p. 335. In possession of Museum of Fine Arts, Boston.

as the incarnation of the human soul roaming among the flowers which it had loved during its earthly life.

Once upon a time there was a young man named Sakuni. His life was spent in planting and tending flowers. He married a girl who had the same tastes. The couple cared for nothing but the beautiful flowers in their spacious garden. A son was born to them and the boy inherited their love for flowers. After many years of this idyllic life the husband and wife died. The son cultivated his plants and grasses more carefully than ever, as if indeed they were the spirits of his dead parents. When spring came the boy observed that two butterflies appeared day after day and fluttered together among the flowers. He loved the butterflies and took care that no ill befell them. One night he dreamed that his dead parents came to the garden, moved about admiring the flowers, and finally became butterflies. Next morning the boy hastened to the garden and found the same butterflies flying about among the flowers, just as he had seen them in his dream. So he knew that the lovely butterflies were really the souls of his parents, and he fed them on honey and sheltered them carefully.

CHAPTER VIII

STORIES OF PLANTS AND FLOWERS

WE have already had occasion to speak often of trees and flowers and to tell certain stories about them. There are many such, and all are based on the popular belief that plants are endowed with souls not unlike the human soul. There is no hint of malice or shrewdness in their nature, for the trees and flowers are thought of as pretty fairies or similar beings, always gentle and modest. They converse with one another or with human beings; they have love affairs among themselves or marry human beings, like the willow tree, which, as we saw, transformed itself into a woman. They apply to Buddhist monks for instructions in Buddhist teachings and attain a certain degree of enlightenment. When they fight, as they occasionally do, they are never ferocious. In some instances the plant manifests gratitude, as did the garden radishes which appeared as armed men and defended the man who was extremely fond of that vegetable.[1]

The plants and flowers, like the insects, are less figures of folk-lore than of art and poetry; and yet they are often personified in poetry, and some of these poems gave rise to interesting stories; moreover flowers that are depicted frequently in pictures have come to assume quite definite personalities in the popular imagination. Finally, the places which plants and flowers occupy in the festivals of the seasons are closely associated with the mythical persons who are celebrated at those festivals. We have seen already that certain plants are always associated with the Sennins, and we shall hear more of them when we come to the "Floral Calendar."

I. MYTHICAL TREES

Very old trees are regarded as semi-divine, and there are many such, famous all over Japan. There are also mythical trees, pure creations of the imagination. Besides the heavenly tree of Buddhism, Japanese folk-lore has a celestial tree in the *katsura* (Cercidiphyllum japonicum), a kind of laurel which is said to live in the moon and to be visible in the dark spots on its surface. Although the idea seems to be of Chinese origin, it has become so naturalized in Japan that the "*katsura* of the moon" is a common expression. A poem of the ninth century says:

"Why does the moon shine so brilliantly
On this clear autumn night?
May it perhaps be because
The celestial *katsura* reddens in bright crimson,
Like the maple leaves in our world?"

One of the giant trees attributed to the mythical age is the monstrous *kunugi* (Quercus serrata), a kind of oak, which is said to have stood in the island of Tsukushi and to have been so enormous that the shadow it threw in the morning and at sunset reached hundreds of miles from the place where it stood. When it fell, the stem was like a long hill-range, and hundreds and thousands of people could walk upon it. The story seems to have been invented to explain the origin of the coal which is abundant in that island.

Another mythical tree is the giant chestnut which is said to have stood in the district of Kurita ("Chestnut-field") in the province of Ōmi. Its branches spread so far that the nuts fell scores of miles away, and one of the mounds made up of these nuts is supposed to be in the province of Ise. The shadow of this tree covered many districts, and the people of Wakasa, in the north-west, complained that the rice crops failed because of that shadow. So the governor of Ōmi ordered the tree to be

cut down, and many wood-cutters were set at work. But all the cuts they inflicted upon the stem of the tree were mysteriously healed during the night, and on the following morning the giant chestnut stood unhurt.

This strange phenomenon was owing to the fact that the spirits of other trees and grasses respected the giant tree as their king and came every night to heal its wounds. However, it happened one night that a certain kind of ivy, called *hito-kusa-kazura*, or "one-grass-ivy," came with the others to minister to the great tree. But the chestnut was too proud to be nursed by such an insignificant thing as the ivy, and rejected its service. The ivy was insulted and planned to be revenged on the haughty chestnut tree. So it appeared in a vision to the wood-cutters who were wearying of their fruitless task, and told them how the miraculous restoration was brought about. Moreover, the revengeful ivy told them how to prevent the healing by burning the tree. When this was done, the wounds could not be healed and the giant tree fell. The place where it fell is the "Tree Beach" on the Lake Biwa in Ōmi.

II. THE GENII OF THE PLANTS

Among the trees the pine is the most conspicuous in the landscape, and therefore in painting, poetry, and folk-lore.[2] The most renowned of pine-trees are the two at Takasago, whose genii are said to appear often in the moonlight, like a white-haired man and his wife, cleaning with besoms the ground strewn with pine-needles. One version of the story makes the husband the genius of a pine-tree that stands on the other side of the sea, and it tells how he comes every night to Takasago. The story is a very slender one, and the circumstance that makes the trees so famous is that they appear in a popular lyric drama, in which the old couple call down blessings on the peaceful reign of the Emperor. The song is in part as follows:

"The waves are still on the four seas,
Soft blow the time-winds, yet the trees
Sway not, nor rustling foliage stirs.
In such an age blest are the firs
That meet and age together.
Nor heavenward look and reverent gaze,
Nor words of gratitude and praise
Our thanks can tell, that all our days
Pass in this age with blessings stored
By bounty of our Sovereign Lord!" [8]

This is a favourite song at weddings, and the genii, symbolic of longevity and conjugal fidelity, are also displayed on such occasions in miniature representations on tablets.

The cryptomeria (Japanese *sugi*) is almost as frequently mentioned as the pine in Japanese folk-lore. It does not assume the fantastic shapes in which the pine often grows; it is, on the contrary, famous for its straightness and symmetry, and for the luxuriant density of its foliage. A giant *sugi* or a group of such trees is frequently associated with a Shinto shrine, and the tree has become almost symbolic of the gloomy mystery of a Shinto sanctuary — a Gothic structure, so to speak, built by nature's hands. The *sugi* is also believed to be the favourite abode of the Tengu folk, who hold their assemblies in *sugi*-groves.

A very old story in which the *sugi*-tree appears is that of the sanctuary of Miwa which is dedicated to the Great-Land-Master.

A woman who lived in Yamato was visited every night by a handsome man who would not reveal his identity. The woman, wishing to know who he was, tied a long string to his clothing, and followed it when he left her in the morning. She found that the man disappeared in the mountain of Miwa at a spot where three giant *sugi*-trees stood. The group of trees was thereafter regarded as the abode of the divine Great-Land-Master, and so the sanctuary of Miwa has no temple buildings

but is sheltered by the trees. Somewhat similar stories are told about several other Shinto holy places.

The genius of the *ichō*, or gingko-tree is an old woman. The stem and branches of the gingko, as the tree grows old, produce curious pendant overgrowths which are fancied to resemble a woman's breasts. Accordingly the genius of the tree is held to have especial care over nursing-mothers, and it was often the custom of mothers to worship an old gingko-tree.

In quite recent years a singular story became current in Tōkyō concerning a gingko-tree that grew in Hibiya Park, in the heart of the city. The place was originally waste ground in which no trees grew except this one old gingko. When the park was being constructed, the gingko began to wither, much to the distress of the gardeners. Every expedient was tried to keep it alive, but all apparently in vain. One day toward evening, when the chief gardener was standing alone by the tree, considering whether there was anything else he could do to preserve it from decay, an old woman suddenly stood by him. She asked why he was troubled and he told her. The old woman smiled and said: "The gingko is the tree of milk, as you know. Now it is a long time since this old tree has tasted milk. Pour plenty of cow's milk about its roots and the tree will thrive again." Then she disappeared as mysteriously as she had appeared. The gardener did as she advised, and the tree began at once to recover its strength. It still stands in the centre of the park.

III. THE FLOWER FAIRIES

The Flower Fairies of Japanese folk-lore are in all essentials like the Buddhist Tennin, and are always associated in the popular mind with music and dancing. We have spoken of the five fairies of the cherry-blossoms; there are two others which are met with in the lyric dramas. One is the fairy of the purple wistaria that blooms early in summer, and the other is that of

the *bashō*, or banana-plant, the leaves of which are sadly torn by the autumn wind.

In the drama about the wistaria-fairy the scene is laid on the beach of Tako on the coast of the Sea of Japan. Here follows a part of the choral song sung in accompaniment to the dance of this fairy:

"Quite without help of boat or chariot
Glides the Spring onward,
Leaving behind the singing cetterias and the flying petals.
Beneath the white clouds of the fading cherry-blossoms,
The wistaria drops its violet dew-drops.
Behold the moon in the hazy sky of the spring night,
Dimly reflected in the water which the wistaria dyes with its bright violet.
Rare indeed is a sight like this on the beach of Tako
Where the pines grow on the far-stretching strand."

"The soft zephyr of the spring evening
Plays its melody on the needles of the pines,
And breathes the air, 'Live Thousands of Years.'
And on the branches hang the blooming wistaria,
Whose violet clusters, like iridescent mists,
Trail over the dense growth of the evergreen forest.
Behold the fairy dancing amidst the purple haze,
Fluttering her sleeves made of the feathery clouds of clustering wistaria.
Sing, O ye trembling leaves of the pendant willows,
Dance together, O ye flying petals of flowers,
Dance with them, O fairy of the wistaria-grown field!
The colours and the scents of trees and flowers melt and mingle
In the serene air of the Tako beach,
Where the ripples quietly undulate
In the misty light of the moon,
Reflecting the fluttering garments of the dancing fairy.
On and on, to and fro,
Dances the fairy of the purple wistaria,
Until the morning twilight dawns on the iridescent clouds,
Until finally her figure is lost in the trailing mists."

Another lyric drama is constructed around the very different dance of the fairy Bashō. The scene is laid at a hermitage

among mountains, where a hermit monk recites every evening the scripture *Hokke-kyō*. A woman visits the place every night and sits outside the hermitage. One night the monk asks her who she is. She confesses that she is the genius of the *bashō*-plant that stands in the garden.[4] She says: —

"Here in the desolate garden I appear!
Having bathed in the dew of grace,
Bestowed on the leaves of *bashō* by the shower of Truth,
— Of the Truth, which is not easily to be met with —
Behold Bashō, thus transformed and clad in human robes,
Yet without flowers."

(*Then Bashō and the chorus alternately*)

"Frailty and evanescence
Are not merely qualities of womanhood,
But here Bashō, clad in robes of dull colours,
Without the tints and beauties of the flowers
Stands, shy, with tattered sleeves!"

(*Bashō dances in choral songs*)

"Whether sentient or devoid of sense,
Whether a blade of grass or a tree,
Life is nothing but a manifestation
Of the ultimate reality, which is without any distinctive marks,
A formation nourished by rain and dew,
Composed of frost and snow,
Appearing on the field of the universal soul,
Of the cosmos, present even in the dust.[5] . . .
Life is only a dream, transient like Bashō's leaves! . . .
In the pale purity of the moonlight,
Clad in the robes of ice,
Wearing the skirt of frost,
Woven of the warp of frost and the woof of dew (*she dances*) .
Like the Moon-fairy's robe of feathers,
Like her, I wave my sleeves of banana-leaves,
The sleeves fluttering like fans of banana-leaves,
And cause wind to sweep over
Miscanthus and patrinia, grasses and flowers,
Growing in the desolate garden of the hermitage.

Delicate as the dew, subtle as a phantom,
All is dispersed by the wind.
Blowing over the giant pine-trees,
Blowing over thousands of leaves and flowers.
Behold thousands of leaves and flowers
Have all been shattered and scattered;
No figure of the woman can be traced,
But torn leaves of *bashō* lie upon the ground! "

A story in which the Buddhist element is very conspicuous is that of " Mr. Butterfly and his Flowers." [6]

There was a man who lived in a suburb of Miyako and who never married, but devoted himself to cultivating the flowers in his garden. Besides the flowers he had no other companion than his old mother, to whom he was profoundly devoted. No one knew his name, but he was known as Mr. Butterfly. When his mother died he was left alone among his flowers, but even they added to his melancholy, for they were destined to fade and wither, and it grieved him to see them die when the frosts of autumn came. As he looked about his garden and listened to the mournful sound of the Buddhist temple-bells which ring in the dusk of the evening, he could not keep his mind from brooding on the evanescence of worldly things, and he finally decided to abandon the world.

Accordingly he became a hermit and went to live among the mountains far from Miyako. One evening there was a knocking at his gateway. He went out and found there an old lady clad in bluish robes who asked him to preach to her on the religion of Buddha. He hesitated at first to let her in, but on second thoughts decided that he might safely admit so old a woman. While she sat in the hermitage and listened to the monk's discourse a young lady dressed in willow green and wearing a purplish mantle came in and sat down quietly beside the older woman. Then, curiously enough, as if emerging from the mist, more ladies appeared, one after another, one clad in yellowish green, another in white and pink, another in

white and purple, etc. Finally the congregation became a company of nearly thirty women, old and young, clad in variegated colours, all of whom listened attentively to the hermit's sermon. The hermit did not know what to make of all this, but he went on stoutly with his sermon, emphasizing the vanity of the worldly life and describing the final destiny of all existences, not only of mankind but of plants and beasts as well. When he made an end, the women expressed their appreciation and confessed that they were in reality the spirits of the flowers he had loved and that they had come in order to share in his Buddhist attainment. Each of them left a poem, which was an expression of gratitude as well as a confession of faith.[7]

As the last of them disappeared, the morning dawned; the grasses and bushes that grew around the hermitage quivered softly in the morning air and sparkled cheerily with new-fallen drops. The hermit was impressed anew with the truth of the teaching that all creatures were destined to become Buddhas, and he lived for the remainder of his life in great piety.

A good many pretty and romantic stories are told to account for the origin of various plants and flowers. *Ominameshi* (Patrinia scabiosaefolia), for instance, is a grass with a slender stalk and tiny yellow clustered flowers that bloom early in autumn. Side by side with the delicate ears of *susuki* (Miscanthus sinensis) it bends and sways in the autumnal breeze and suggests the idea of tenderness and submissiveness. Therefore it is called *ominameshi*, the "woman flower."[8]

The story of its origin is as follows:

A certain woman, as the result of a misunderstanding, believed herself to have been abandoned by her lover who was named Ono-no-Yorikaze. She therefore committed suicide by throwing herself into a river that flowed near the man's house. When she was buried, a peculiar kind of grass grew out of her grave. This grass was the Patrinia. The lover, Yorikaze, grieved bitterly for his unhappy mistress and at last he too

drowned himself. He was buried beside the woman, and out of his grave grew the Miscanthus. Ever since the two grasses grow side by side and are rarely to be found apart.

A similar story is told about a kind of ivy with tiny leaves which grows on the rocks. Its name is *Teika-kazura,* Teika being the name of a poet who lived in the thirteenth century. The poet loved a princess who was also a poetess. She died and was buried in the precincts of Nisonin, a Buddhist monastery in Saga, near Miyako. Teika grieved for her so passionately that his attachment was embodied in the ivy which clung to her tomb. Even today the stone covered with the ivy is shown to those who visit the monastery.

The plants are not invariably harmless and affectionate, however; here is a story in which they show jealousy and quarrelsomeness.

In Yoshino, famous for its cherry-blossoms, there stood a beautiful cherry-tree which bore flowers of "eightfold petals," and was called therefore Lady Yaye-zakura ("the eight-petalled cherry"). Nearby lived a prince, Susuki (Miscanthus), young and valiant, and he fell in love with Lady Yaye-zakura who was in the full glory of her bloom. The lady resisted for a time young Susuki's love, but when her petals began to fall she submitted to her lover and permitted Susuki to embrace the petals among his green leaves.

Now an Umé (Japanese plum-tree) was also in love with Yaye-zakura and he became very jealous of his more successful rival. He determined to be revenged, and persuaded his fellow trees that they were all in disgrace because the most beautiful of the trees had fallen in love with a mere grass. All the trees assembled under the banner of the plum-tree and prepared to give battle to the grass-folk.

The grasses rallied to the defence of Susuki and his lady, and a battle ensued as fierce as any of the battles fought by men. Victory seemed more than once to incline to the grasses; but

when the famous general Kusu-no-ki (camphor-tree) came to the rescue of the trees and set fire to the grasses the battle was decided in favour of the trees. Prince Susuki died on the field and so did many of his followers. The Lady Yaye-zakura, in her sorrow, shaved her hair and put on the robes of a nun. Hence she is known by the name Sumi-zome-zakura ("cherry-tree in black robes").[9]

IV. THE FLORAL CALENDAR

Plants and flowers are, of course, associated with the seasons in which they bloom, and are conspicuous in the festivals that accompany each season. There is a very well known "Floral Calendar" in which the places famous for each flower in turn are named, and poems and stories concerning them are related. The symbolism of the flowers is derived chiefly from their respective characteristics and from the associations of the seasons, and the stories to a large extent find their source in poetic figures or in mythical narratives, both native and foreign. Among the foreign influences the greatest by far is that of Chinese poetry.[10]

In the "Floral Calendar" the seasons used to be arranged according to the months of the old lunar calendar; and the dislocation caused by the adoption of the Gregorian calendar in 1873 has been adjusted in various ingenious ways. We shall give the stories of the "Floral Calendar" as they are told today in Tōkyō.

The plants for the New Year's days (from January 1st to the 7th, or to the 15th) are the pine, the bamboo and the plum-blossom. The pine, by its evergreen needles, represents prosperity; the bamboo, the virtue of straightforwardness. The plum-blossom is chosen because it is the first of all flowers to bloom. We have read of the genius of the pine; that of the plum-tree is a Chinese conception, Rafu-sen, "the Fairy of the

PLATES XLI, XLII, XLIII, XLIV

The Festivals of the Months

New Year's Day. The entrances of the house on the left side are decorated with the regular symbols of New Year's Day, pine and bamboo. Two men wearing broad toga-like robes are the *Manzai* dancers, a regular feature of the occasion. Boys are playing with bows and arrows, while girls inside the enclosure on the right side are playing *hago-ita*, a kind of battledore and shuttlecock. See p. 348.

The Japanese May Day, the day for boys. Dolls representing legendary heroes are set forth in the house in the centre, and miniature weapons are placed outside. In one of the flags there is the figure of Shōki, the devil-hunter (See p. 285) while a doll on the top of another flag pole represents Shōjō, the mythical orang-outang-like being. See p. 273. The festival was observed on the fifth day of the fifth lunar month, now on May 5th. See p. 349.

The two pictures are taken from a series of the festivals of the twelve months drawn on a pair of screens.

By Itchō (1652–1724), who adopted his art of the classical school to *genre* paintings. In possession of Museum of Fine Arts, Boston.

Tortoise and Crane, the Symbols of Longevity and Prosperity

Note that these animals represented for emblematic purposes are combined with the plants symbolizing the same qualities. See pp. 348–349, 363–370.

By Ganko, an artist of the Kano school. In possession of Museum of Fine Arts, Boston.

Floating Veil," who appears at night among its blossoms and scatters abroad their perfume. The animal associate of the pine is the crane, symbolic of longevity; that of the bamboo is the sparrow, which dances among its twigs; and the companion of the plum-blossom is the nightingale.[11] Other flowers of early spring are the narcissus, symbolic of purity; the adonis (Japanese *fukujusō*), which represents the fertility of life even beneath the snow, and is believed to bring good fortune and health; and the *yuzuri-ha* (Daphniphyllum macropodum), the name of which suggests endless continuity.

The spring is heralded by the willow; its pendant branches suggest gracefulness and its light green leaves a fresh life. The willow-leaves, together with the blossoms of the cherry and of other trees, make up the brocade of spring, woven by the hands of the Lady of Mount Sano, the genius of spring. The cherry-blossoms are made to bloom by the Lady-who-makes-the-trees-bloom, of whom we have heard already. After the cherry, the peach, both in its flowers and its fruit, is held to be endowed with power against the plague. The peach-blossoms are the flowers chiefly associated with the girls' doll-day, celebrated on March 3rd, and represent fecundity. The succession of spring flowers is concluded by the azalia with which the people decorate a little shrine erected to the baby Buddha on his birthday, now celebrated on April 8th, but properly about one month later.

Blooming almost at the same time as the azalia, but regarded as the heralds of the coming summer are the wistaria, the globe flower (Kerria), and the tree-peony. The wistaria is the symbol of brightness but also of transitoriness: one of the stories about it we have told. The iris is best known by *kakitsubata*, one of its numerous varieties. It is associated in decorative painting with *yatsu-hashi* (" the eight-planked bridge "), which is mentioned in one of Narihira's love stories. Another variety, *shōbu*,[12] is the flower of the boys' doll-festival, celebrated on

May 5th; it is believed to protect against evil spirits. For that purpose its leaves are hung from the eaves of every house, and put also in bath-water. The practice originated in China. The globe-flower, (Japanese *yamabuki*) is admired because of its bright yellow colour. The branches of the *yamabuki*-bush which bend tenderly downward are associated, in poetry and painting, with the little streams, beside which they often grow. The tree-peony is symbolic of enchanting beauty. A similar meaning is attributed to *fuyō* (Hibiscus mutabilis) and to the hydrangea; the former symbolizes a beautiful but unhappy woman, the latter a woman who is fascinating and fickle.

The flower of summer most often mentioned in classical poetry is the blossom of a kind of orange tree, *tachibana* (Citrus nobilis), the tiny flowers of which are very fragrant. The legend declares that, by the request of the sovereign, it was brought to Japan by a noble from Tokoyo-no-kuni, or the Eternal Land, a southern island where the trees are always green. The fragrance of the flower is associated with the song of the cuckoo. More popular are the convolvulus, or morning-glory, and the pale flower of the bottle-gourd, or evening-glory. The morning-glory is associated with Korea, perhaps because its other name is "Chosen," or "Morning-calm," which is also the Japanese name for Korea. The reader will remember the tale in Chapter V about the evening-glory, taken from the love adventures of Prince Genji, and the lyric drama founded upon it. The friend of the moon in summer is the evening primrose; its Japanese name is *tsukimisō*, or "the grass that looks at the moon." The cat-tail and similar plants are likened to the frogs' spears, the Tengu's nose, etc., and amusing pictures of these grasses and animals are common in Japanese art, though there are no special stories about them.

But the most real flower of summer is the lotus-flower, first introduced from India with Buddhism, and always associated

with the Buddhist ideal of purity and perfection. It is symbolic of purity, because the plant grows out of muddy water, and yet neither stalk nor leaf nor flower is defiled by any stain. The lotus-flower embodies the ideal of perfection, because its fruit is ripe when the flower blooms, symbolizing the oneness of Buddhist instruction and enlightenment. The Buddhist paradise is said to possess a pond filled with ambrosia, wherein the lotus grows and blooms in various colours and with heavenly fragrance. Therefore in every Buddhist temple-ground there is a lotus pond. Stories are also current that lotus-flowers have grown out of the graves of pious Buddhists. The lotus-flower is therefore the emblem of Buddhism and it is widely used in the decoration of Buddhist temple-buildings and in Buddhist paintings. Buddhas and Buddhist saints are shown seated on a dais-like lotus-fruit with petals. The soul of the dying Buddhist is wafted upward on it, and in cemeteries the grave-stone often rests on a carved lotus.

The coming of autumn is marked by the appearance of the "seven grasses" which are: — *kikyō* (Platycodon grandiflorum), a kind of blue-bell; *ominameshi,* the "woman-flower," already spoken of; *fuji-bakama* (Eupatorium sinensis), the "wistaria skirt"; *waremoko,* a flower-like little cat-tail; *karukaya; susuki* or *obana,* or Miscanthus, above spoken of; and *hagi* (Lespedeza bicolor), a bush plant. These are always associated with singing insects, and the people go to the fields to admire these charming wild flowers and at the same time to listen to the plaintive music of the insect musicians.[18] The Miscanthus is the flower for the festival of the full moon in the ninth lunar month, when puddings are offered to O-Tsuki-sama or "Mr. Moon."

In October and November the chrysanthemum and the maple rule. The white and yellow of the wild chrysanthemum bring blessings from the fountain of youth where Kiku-Jidō, "the Chrysanthemum Boy," resides. Its petals and leaves are

dipped into *saké*-beer which confers on mankind the blessings of health and longevity.

The variegated and domesticated flowers of the chrysanthemum are named after various poetic figures and legendary characters. The tale of "The Chrysanthemum Boy's Fountain" and of the stream that flows out of it furnishes the motive for a feast called the "Feast of the Winding Stream." A winding stream is made in a spacious garden filled with chrysanthemums. Men and women who know how to make verses sit scattered along the banks of the stream. Tiny wooden cups, red-lacquered and flat in shape, are set afloat at the fountain-head and come drifting down the stream. In each of them there is a piece of paper on which a poetical subject is written. Each of the persons who sit upon the bank takes one of the cups from the stream, drinks a cup of *saké*, and composes a poem on the theme he has drawn. The feast is a rhyming competition and at the same time symbolizes a communion in the ambrosia of the chrysanthemum fountain of eternal youth.

The maple-leaves, though they are not flowers, are regarded as akin to flowers. In poetry and painting the crimson of the maple is associated with the melancholy whining of the deer, because the animal is heard at the time when the leaves begin to turn crimson. Sometimes the maple is also allied in poetry with the bright moonlight of an autumn evening; there is, for instance, a poem in *Kokin-shū*, an anthology of the ninth century, which says:

> "The frosty moonlight cold and white
> Shines so clear, that we may see
> Each maple-leaf float from its tree,
> And weave a perfect tapestry
> In silence of the Autumn night." [14]

The poem on the *katsura*-tree in the moon, already referred to, also links the moon and the maple tree in the artist's imagi-

nation, but that association is far less popular than that of the maple with the deer.

This closes the "Floral Calendar" of the year. Several berries which redden in the winter bridge over the gap between the autumn and the coming spring.

While we are occupied with tales about animals and plants we ought to say something concerning Japanese heraldry. Every Japanese family, however lowly it may be, has its family crest. The wide use of crests had its origin in the designs painted on flags and other articles in military use, and dates from the age of feudal warfare which lasted from the fourteenth to the sixteenth century. The chrysanthemum, which is the crest of the Imperial family, is said to have been in use as early as the ninth century; and the butterfly of the Tairas and the *sasa-rindo*, the bamboo-leaves with flowers, of the Minamotos, were probably first adopted in the twelfth century.

It is a significant fact that Japanese heraldry makes little use of animals but much of flowers. The flowers are conventionalized in simple outlines, and complicated designs such as we find in European coats-of-arms are extremely rare. There are few tales to account for the choice of particular crests; one family, however, which displays the cross section of a cucumber, asserts that its members were originally worshippers of a certain deity, the genius of the cucumber, who took them under his protection when they agreed not to eat the fruit of the cucumber vine.

CHAPTER IX

DIDACTIC STORIES, HUMOUR AND SATIRE

I. THE ADAPTATION OF STORIES TO DIDACTIC PURPOSES

ALMOST any story can be turned to didactic ends by the skilful fabulist, but animal stories are better suited than others to that purpose. In Japan it is most often the tale of the grateful animal that is so used, for Japanese ethics have always laid especial emphasis on the virtue of gratitude. No doubt many stories of that type were originally invented to convey moral lessons, the wit or shrewdness of the animals contrasted with the folly or stupidity of mankind, and the human being is discomfited because he allows his reason and his morality to be overcome by passion or appetite — most frequently by the sin of greed, as exemplified, for instance, by the wicked woman in the story of " The Tongue-cut Sparrow," and by the man who dug for treasure at the instance of a revengeful fox.

A great many folk-tales were adapted to moral or religious purposes by the Buddhist priests. They were especially fond of using romantic stories, such as those of Komachi or of Prince Genji, in order to teach the fleeting character of physical beauty and the sad karma of romantic love. In like manner they found means to depict the torments caused by hatred, anger, arrogance, and similar passions in stories of the Tengu who were the re-incarnations of defeated warriors, or of the unhappy demon who could not satiate himself with revenge though he

vented his animosity against one generation after another of his enemy's descendants.[1]

One of the stories that was clearly invented to teach a moral lesson is that of "The Hunter and the Little Monkeys." There was once a hunter who shot a monkey. He brought it home and hung it up from the ceiling in front of the fire-place. In the night he was awakened from sleep by the noise of little pattering feet. He sat up in bed, and looked about him. He saw by the light of the dying fire a number of little monkeys who warmed themselves at the fire-place, and then one after another tried to warm the cold body of the dead monkey in their embrace. They were, as he understood, the children of the dead monkey, and his heart was so deeply moved with compassion that he never again went hunting, but sought another means of livelihood.

A warning against laziness is found in the story of *Chin-chin Ko-bakama*, or "The Little Fairies of the Tooth-picks."[2] There was once a lady who did almost nothing for herself but left everything to her servants. She had a curious, lazy habit of hiding all the tooth-picks she used between the mattings on the floor. One night, when she was sleeping alone, she heard a noise close to her pillow and saw many little men clad in *kami-shimo* (a sort of square-shouldered garment with a broad skirt, *hakama*) who danced and sang about her bed. Her sleep was disturbed in this way for several nights in succession. When her husband came home she told him how she had been annoyed. Accordingly he kept watch that night, and when the little fairies appeared he drew his sword. At once they fell down lifeless, and, behold, they were the old toothpicks that the woman had hidden away.

A didactic tale of higher meaning is the rather familiar story of "The Blind Men who met with an Elephant"; it is intended to teach the foolishness of sectarian strife and the danger of taking a half-truth for the whole. The story is of Indian origin

and is frequently used by Buddhist teachers. Several blind men once fell to discussing what an elephant was like. They could not agree, and determined to test the accuracy of their respective conceptions by a first-hand examination of a real elephant. They had themselves led up to an elephant, and each man put forth his hands to feel the animal. The first man got hold of one of the beast's huge legs and said that an elephant was like the stem of a giant tree; another felt the trunk and he said that the elephant was much like a snake; the third man climbed up on the back of the elephant and he found the animal to be like a little hill; the fourth took hold of the tail and he insisted that the elephant was like a *hossu*, a duster made of hair. The experience of the blind men teaches us that the great truths of cosmic existence can never be grasped by those who approach them from a single point of view.

II. THE STORY OF BONTENKOKU

In some cases didactic purpose is combined with a very florid flight of fancy. Such a story is that of "Bontenkoku, or the Realm of Brahmā," which dates probably from the sixteenth century. It is one of the most elaborate of Japanese fairy-tales.

Once upon a time there was a young prince of high rank in the Imperial court. After the death of his parents, the prince dedicated his music to the spiritual welfare of the dead [3] by playing on a famous flute which had been handed down in his family. He passed seven days in this way; on the eighth, as he sat playing his flute, a bank of iridescent purple clouds appeared in the sky. The clouds approached nearer, and therein he saw a celestial being who bore himself with dignity, seated in a golden chariot and attended by beautiful angelic figures. This resplendent being said to the prince: "I am Brahmā, the Lord of the highest Heaven. The melody of thy flute has

thrilled my whole realm and we approve thy filial piety and thy religious devotion. I desire that thou shouldst marry my only daughter; if thou consentest, thou mayst expect her this evening when the moon rises a little before midnight."

The prince could hardly believe the reality of the vision, yet when evening came he arranged everything for the reception of his heavenly bride, and sat down to play on his flute. Suddenly in the sky now illuminated by the moon, he saw the bank of purple clouds coming down from on high. The air was filled with delicious perfume and among the clouds sat a wondrous fairy princess. The marriage ceremony was performed to the accompaniment of mysterious heavenly music. The miraculous marriage soon became known, and such was the seraphic beauty of the bride that many men desired her. The emperor himself was envious of the prince's good luck, and determined to get rid of the young man and take the fairy princess for himself. Accordingly he commanded the prince to accomplish various impossible things. One day he said: "Since thou art son-in-law to the heavenly lord thou canst surely show me the dance of the heavenly peacock with a musical accompaniment by the heavenly nightingale (*kalivinka*). If thou do it not, thou shalt be driven from this country in disgrace." The prince was much troubled at this command and consulted his fairy wife concerning it. It was an easy matter for the daughter of Brahmā to summon those celestial birds, and they came down to earth at her call. They were despatched to Miyako where they delighted the Imperial court with the beauty of their dancing and their music.

Then the emperor ordered the prince to bring him the daughter of the ogre chief, one of Brahmā's retainers. The fairy wife had no trouble in calling the girl to the Imperial palace, and she amused and entertained the court with her many coloured robes and her curious dancing. Then the emperor demanded to have the Thunderers brought before him. They came at once

when the princess summoned them. Their roar was so terrible that the emperor begged them to stop, but they would obey no one but the prince, the husband of the celestial lady.

Not yet discouraged, the emperor said to the prince: "I presume that thou canst obtain the signature of thy father-in-law together with his heavenly seal. Get it for me or I shall not permit thee to stay in my country." There was nothing for the prince to do but to go himself to the highest Heaven and ask his father-in-law for his sign-manual and his seal. The fairy provided her husband with a miraculous horse which would bear him up to Heaven. When he reached Brahmā's palace, he was received most hospitably by his father-in-law and entertained sumptuously. While the prince was eating the celestial rice served to him, his attention was attracted by a haggard and hungry creature of a repulsive aspect which was confined in the next room. The monster asked the prince to give him a mouthful of rice, and the compassionate prince did so. No sooner had the creature eaten the rice than he broke his fetters, burst from his cell and flew away into the sky.

The startled prince inquired about the escaped prisoner and learned that he was the devil king of the south sea, who had tried to get possession of Brahmā's daughter and had therefore been put in fetters and left to starve. But now, since the celestial rice endowed anyone who ate it with miraculous powers, the devil had resumed his former strength, and it was a question whether he could be subdued again even by Brahmā's warriors. The whole affair was most unfortunate, but there seemed now to be no help for it, and so Brahmā gave the prince the divine signature and the seal. He hurried back to his terrestrial home only to find that the devil king had already carried away his dear fairy wife. The distressed husband prayed continually in tears to Kwannon, the goddess of mercy, that his wife might be restored to him. One night as he was praying in Kwannon's temple, the goddess appeared in a vision and told him how to

find the place where his wife was confined. Following the goddess's instruction, the prince took ship and sailed southward.

After sailing thousands and thousands of leagues, his boat came ashore on a rugged beach. The prince landed and began to play upon his flute. Certain dark-skinned devils were attracted by the sound, and they found his music so charming that they told him where the captive princess was. The prince went thither, and, when he came to the palace, he let his wife know of his presence by means of his flute, to which she replied by playing in harmony with him on her own flute. The devil king had been called to another place and had gone thither in his chariot which could travel three thousand leagues a day. The guards who were in charge of the princess were so much charmed by the music of the flutes that they offered no opposition when the prince put his wife in a chariot which the devil king had left behind and took her away. This chariot, however, could travel only two thousand leagues a day.

When the guards awoke from their enchanted slumber and saw that the princess was gone they beat signal drums that sounded throughout all the realm of the devils. The devil king, hearing the drums, came back in a hurry, learned what had taken place, and started at once in pursuit. His chariot was soon able to overtake the other and he would surely have caught them and wreaked his fury on them, if the heavenly birds had not appeared upon the scene and driven the devils down to the bottom of the subterranean world. So the prince and princess were saved and came safely to their home.

It is said that this prince and princess are the god and goddess enshrined at Ama-no-Hashidate, and that they protect mankind from the malice of the devils.

III. HUMOUR AND SATIRE

In most of the didactic stories, the points are emphasized by exaggerating the results either of human wickedness or foolishness. These exaggerations are often humorous or satirical, and it is often hard to tell where the didactic tale passes over into mere humour or satire. The story of the fallen Sennin of Kumé is more humorous than seriously didactic, especially when we learn that the Sennin married the woman who caused him to lose his Sennin power. In the story of Kaguya-hime, the stratagems and contrivances invented by the lady's suitors to get or to forge the rare things that the Moon-fairy required as the condition of her consent to the marriage, are distinctly amusing.

The humorous and satirical motives that are found in so many legends and folk-tales were freely used by the writers of the farces known as Kyōgen, which are played between the Nō dramas. Let us give a few instances; the farce called *Zazen* or "Abstraction"[4] has this plot:

A man wished to visit his mistress but, in order to do so, he had to deceive his jealous wife. He told her that he was going to sit for a day and a night in "Zazen," a tranquil meditative state, and that during this time no one, not even she herself, should enter his room. But because he was afraid that his wife would come into his room after all, he ordered his servant to sit in his place and cover himself completely with a large piece of cloth. Then he departed to his mistress, confident that he had prepared for every emergency. But his wife was too suspicious to keep away from the room for so long a time. She opened the door, therefore, and saw a man sitting with covered head. She spoke to him but as he gave her no answer, she pulled off the cloth and found the servant sitting there instead of her husband. She sent the man away and took his place,

covering herself with the cloth as the servant had done. When, next morning, the husband came back from his mistress, he never suspected what had happened in his absence and told the supposed servant everything that he had done with his mistress. When he had committed himself sufficiently the wife threw off the cloth, to the dismay of the unfaithful husband.

Another Kyōgen is that called "The Three Deformed Ones." A rich man, who was extremely charitable, announced that any man who was deformed or had lost his sight or hearing might come to his house, where he would feed and keep him as long as he lived. Now a vagabond who had gambled away all his money heard of the offer, and, pretending that he was blind, came to claim the rich man's charity. He was hospitably welcomed. The next man to present himself was a friend of the first impostor. He pretended to be deaf, and the third was an equally spurious cripple. The charitable man received them all gladly and entertained them well. One day he had occasion to go from home and he entrusted to the three deformed men the care of the magazines where his wine, silk and other goods were deposited. When he had gone, the three men put off their disguises, helped themselves to the wine and had a merry banquet with singing and dancing. They were in such spirits that they quite forgot that their benefactor was likely to return at any moment. In the midst of their sport he appeared; he found his deaf protégé singing, the cripple dancing, and the blind man watching the dance and clapping his hands in time with the steps. When the three impostors saw their protector standing before them, each of them tried hurriedly to resume his respective disguise, but it was too late and they were all driven from the house.

A third farce is called "The Aunt's Wine." A dissipated young man knew that his aunt had a quantity of good *saké*-beer and asked her to give him a cup of it. She would not consent, for she knew that, with him, one cup meant an infinite succession

of cups. When the young man found that he could not get his way by persuasion he determined to get it by frightening his good aunt. So he got a devil-mask and appeared in that disguise. The terrified old lady begged the supposed devil to take all her provisions if he would only spare her life. The young fellow began to drink under his mask and as he grew more and more intoxicated, it became too troublesome for him to slip the mask aside while he drank. Accordingly he put his mask on one of his ears, turning that side of his person toward his aunt, and drank by putting the cup to the side of his mouth which was turned away from her. His aunt became suspicious, made investigation and detected the deceit. She lost no time in driving the drunken nephew out of the house.

IV. AN AGE OF DISCONTENT AND SATIRE

There was one period in particular when satire was very prevalent in Japanese literature. It covers the last part of the eighteenth and the early years of the nineteenth century. At that time the government undertook to censor literary productions and to enforce various irritating sumptuary regulations. The stories and novels of the time are obviously and obtrusively moral and have little literary value. A reaction soon took place, yet there was for a long time too little freedom of expression. Many a writer took refuge in hiding a satirical purpose beneath a pretended seriousness, or in disguised sarcasms against the *régime*. It is only in work of this kind that any vigour or originality displayed itself. The usual productions showed all the lifelessness and tediousness of a conventionalized and artificial literature. Among the imaginative works of this period, the most popular were two books of imaginary journeys by Bakin, the most voluminous writer of Japan. They were the *Wa-Sō-Byōye* or the " Wanderings " of the Japanese Chuang-Chu, — Chuang being the Chinese Taoist who dreamt that he

had become a butterfly, and doubted whether he himself had become a butterfly or a butterfly had become Chuang; and *Musō-Byōye*, or "The Dream-Vision-man." [5]

The Japanese Chuang-Chu was a resident of Nagasaki. He was once fishing from a boat when a storm blew it far from shore and he drifted over the sea without knowing at all where he was. The first land he reached was the Land of Immortality where there was neither illness nor death. The people there were all weary of life and prayed continually to the god of Death to deprive them of life or at least of health, but all in vain. Wa-Sō himself, after he had lived there for a time, found himself, too, wishing to die, since death was the only thing that was wanting there. He attempted suicide by jumping from a high cliff, but his body fell to earth so softly that he was quite uninjured. Then he tried to drown himself, but he floated obstinately on the surface of the water. His only escape was to migrate to another realm, which he finally succeeded in doing on the back of a crane.

The land to which the crane bore him was the Land of Opulence. There the people desired poverty so earnestly that the god they worshipped was Poverty and the deity they dreaded was Wealth. Thence the crane carried Wa-Sō to the Land of Vanity, then to the Land of Antiquities, the country of those who would never consent to any change, then to the Land of Wantonness, and finally to the Land of Giants. One of the giants picked Wa-Sō up to examine him, and when he dropped him again Wa-Sō found himself at home in Nagasaki. Under the pretence of describing the singular customs of the inhabitants of these topsy-turvy countries, Bakin found it possible to depict with no little satirical humour many of the peculiarities of the social life of his time.

In a continuation of this book Wa-Sō becomes weary of his humdrum life at home and longs to go a-wandering again. He puts out to sea, and this time a tortoise appears to carry him to

fresh adventures. The first place to which the tortoise brings him is the Land of Purity, where he is annoyed by the finicky neatness and cleanliness of the people. He escapes and travels by the tortoise-back route to the Land of the Long-legged and the Long-armed. These strange folk had never thought of diminishing their respective deformities by means of intermarriage, but Wa-Sō induced them to do so. Before he had an opportunity to observe the result of this expedient, Wa-Sō had to journey through mountain-passes and jungles to the Land of the Miser; and then over wide, tedious prairies to the Land of the Dauntless. Other regions he visited were the Land of Gold and Jewels and the Land of the Long-haired and the Long-eared Barbarians whose life was not much higher than that of the beasts. At last he came to the Island of Women.[6] Wa-Sō was eagerly welcomed by the female inhabitants of this island who were almost mad at the idea of seeing and embracing a male being. Wa-Sō became the guest of honour at the court of the queen, but found his position really that of a prisoner and tried to flee. He awoke to find that his adventures were nothing but a dream.

Musō-Byōye, "The Dream-Vision-man," was conducted on his travels by Urashima, the ancient hero who became the bridegroom of the Dragon Princess. Urashima gave Musō his bamboo fishing-rod and line, and Musō made a kite from them on which he was able to fly through the air. The first place he visited was the Land of the Children, where the Father, the Mother and the Nurse were deities representd by images, and where the people had nothing to do but play, quarrel and cry. The kite next carried Musō to the Land of Concupiscence. While Musō stood amazed at the shameless lust of the people his kite sailed away and he was quite at a loss how to proceed on his journey. Then he met Urashima, who was living as a hermit among the lustful people and who gave Musō a boat in which he sailed to the Land of Perpetual Drinking. Musō was

very ready to join in the drinking party, but in the midst of it he was caught by a gigantic eagle which carried him off to the Land of Greed. There he found his kite again and on it he travelled to the Land of Liars, to the Land of Never-satisfied Passions, and finally to the Land of Delight. The king of that realm was Urashima again, and he, when Musō had satiated himself with the pleasures of this happy land, sent the wanderer back to his home in Japan.

APPENDIX

JAPANESE

FOLK-LORE IN FOLK-SONGS

JAPAN has a rich stock of folk-songs, from very ancient ones recorded in the eighth century to those that were only collected after the breaking down of the feudal barriers in the last century. Since they are the products of the sentiment and imagination of the common people they contain frequent allusions to popular folk-tales, but the language is often so obscure that we can only guess to what legends reference is made. Moreover, plays upon words and riddles are very frequent; the result is that very few of the songs can be put into intelligible English.

Some popular songs are lyrical improvisations, but the majority are traditional expressions of popular feeling on various occasions of social or communal festivity. Such are the planting of the rice and the rice harvest, when the people work together in the fields or assemble at the village shrine to give thanks; the gathering of the villagers to raise a ridge-pole for a new house (the ceremony which corresponds to the laying of the corner-stone among Western peoples); the speeding of pilgrims to Ise or other sanctuaries, and the celebration of their return; open air dancing during the nights of midsummer, called *Bon*-dancing, in which all the villagers join; the celebration of the Tana-bata festival, when the girls march about in procession, or the processions of the boys on New Year's Day. Besides the songs sung on these public occasions, there are many others, such as lullabies, the boys' songs as they chase and catch insects, the songs of the children when they discover the first twinkling star in the evening, the songs of the horse-drivers, of the palanquin-bearers, etc.

Many of these songs are known everywhere throughout Japan, with slight variations in words and melody. Though the variations are rarely of importance, we can, by comparing them, get additional light on the interpretation of the songs, and we can learn much from them concerning the different conditions and sentiments that prevail in different parts of the country.

Another point to be observed is that many of the popular songs used today have been handed down virtually unchanged for several hundred years. There are indeed some later songs dating from the seventeenth

or eighteenth centuries, but they can easily be detected by reason of the superior literary polish given them by the literati of the peaceful Tokugawa epoch. One specimen of this class is given below in "The Rats' Complaint."

The first specimen we shall give is a song of felicitation on the occasion of building a new house, wherein nearly all the lucky figures of Japanese folk-lore are embedded: —

"A thousand years lives the crane,
Myriad years the tortoise,
Nine thousand the Prime-man of the East (Tōbō-saku),
Eight thousand the fisher-boy of Urashima,
One hundred and six years lived General Osuke of Miura.
Live long, live long, as long as all these added together, —
Twenty-eight thousand one hundred and six years in prosperity.
Sailing hither comes the Ship of Treasures,
With its sails of brocade and satin,
With curtains purple in colour.
Therein are all the Seven Deities of good luck,
Banqueting merrily, exchanging cups of *saké*, —
They bring heaps of fortune to the house!"

Another version of the same song is as follows: —

"A crane and a tortoise abide in the house.
They play by the pine-tree,[1]
And the pine-tree and bamboos prosper forever!

"Last night I dreamed a lucky dream,
Lucky, lucky, indeed very lucky: —
I saw the Moon, the Moon, as on my pillow I was lying,
Embracing the rising Sun,
And drinking from a golden cup the ambrosia of *saké!*

"The time is spring, in the third month.
Daikoku appears first, followed by Ebisu,
And after them myriads of ships loaded with treasures!"

Next comes one of the songs of the planting season exalting Ta-no-kami, the Field-god. In this song Ta-no-kami is conceived of as a baby shortly to be born, and the allusions show that he is likened to a noble baby-prince: —

"In India, *yāré!*[2]
In the Plain of High Heaven, *yāré!*
There lives a god, the father of Ta-no-kami *sama.*[3]

"In India, *yāré!*
In the pond where reeds grow, *yāré!*
There abides a goddess, the mother of Ta-no-kami *sama.*

"Ta-no-kami *sama, yāré!*
In which month was he conceived? *yāré!*
Between the first and the third!

"Ta-no-kami *sama, yāré!*
In which month will he be born?
Within less than ten months!

"Ta-no-kami *sama, yāré!*
Who is his nurse? *yāré!*
The young princess of the Dragon Palace!

"Ta-no-kami *sama, yāré!*
How is his baby dress cut? *yāré!*
Measured seven times and cut at once, *yāré!*

"Ta-no-kami *sama, yāré!*
Where is the fountain whence to take water for bathing him?
The Virgin-rock of Yamashiro! [4]

"Ta-no-kami *sama, yāré!*
Who fetches the water to bathe him?
The young lord of Kamakura! [5]

"Ta-no-kami *sama, yāré!*
Of what colour is his baby dress? *yāré!*
It is purple with gay patterns, *yāré!*

"Ta-no-kami *sama, yāré!*
What crest has his baby dress, *yāré!*
Two feathers of a falcon within a pentagon, *yāré!*

"Ta-no-kami *sama, yāré!*
Where shall we welcome him? *yāré*
In the hollow plain of Mishima, *yāré.*" [6]

Another planting song makes hardly any allusion to the myths and is more lyrical in character:—

"Plant rice-plants on the fields,
On our dear fields;
Plant, plant until the Moon and the stars shine!

"I should be glad to plant rice on the fields,
Until the morning star shines and even beyond that!
If only the fields were my beloved one's!"

Another says:—

"Pouring, pouring falls the rain,
Yet at last it will clear up.
When shall my heart be cleared?"

This refers to the fact that the planting falls in the rainy season, in June, and the song is more of a love song than a planting song.

A song sung in picking tea-leaves:—

"Pick, pick tea-leaves in the tea-picking!
How much has been picked in tea-picking?
A thousand leaves have been picked in tea-picking!

"An even thousand, picked and accumulated one by one;
Even as the peak of Fuji is made up of grains and soil.

"Never be tired, never cease to pick leaves,
Pick, pick with the hands full!"

This little lyric is often sung in beating wheat:—

"Soft breeze, bringst thou a message from my home?
Soft breeze, if thou speakst, what is thy message from home?"

The following must be our only specimen of the lullaby. It is one of the most attractive of them all, however:—

"Sleep, baby, sleep!
On mountains steep
The children of the hare are straying.
Why are their soft brown ears so long and slender,
Peeping above the rocks where they are playing?

"Because their mother, ere yet they were born,
Ate the loquat-leaves in the dewy morn,
And the bamboo-grass long and slender—
That's why the ears of baby-hares are long.
Sleep, baby, sleep to the lilt of my song."[7]

We have spoken of the Tana-bata festival and quoted from an ancient poem on it; there are many popular songs made for the festival. One is as follows:—

"On the seventh day of this midsummer month,
Tana-bata, the Herdsman, longs to see his wife
On the other side of Heaven's River.

"Should it rain, Oh, poor lover,
How shall he cross the river?"

Another refers to the belief that good penmanship can be achieved if one celebrates the Tana-bata festival conscientiously:—

"Oh, dear Tana-bata *sama!*
Oh, dear Tana-bata *sama!*
Let my hands be raised![8]

"Papers in four colours,
Yarns in five colours,
Hung high on the spotted stems of bamboo,
These are my humble offerings."

A love song with allusion to Tana-bata:—

"Would that I might become a star,
The star of Tana-bata!
The crimson leaves of the maples[9]
Might then bridge over the stream,
And serve to convey my love across!
The coloured strings might bind my longing desire
To her pretty heart!"

The following is a song based on the superstition that to see a shooting star flying toward you is an omen of a coming good fortune:—

"The bright star of the evening
Shines in the sky among the meteors.
In the morning bright are
The trails of white clouds.
Let the tiny stars of gold shoot towards me
From among those bright ones in heaven."

We shall close with a little song used in the *Bon*-dance. It is called "The Rats' Complaint":—

"Hear in pity the rats' complaint!
We cannot but envy the good fortune of the cat.
May it happen that in the future life
We shall be born as cats!
What a happy fortune have the cats!

For they are loved by men and live with them,
And are fed upon delicious foods.
Cats are privileged to sit on noblemen's knees. . . .
What bad fortune (karma) has caused us to be born rats?
Why must we live such a miserable life?
Wherever we go in the wide world,
Cats and weasels threaten us and chase us.
The cats indeed sometimes fail to catch us,
But the weasels and serpents never fail. . . .
Yet there is a paradise even for us,
A summer night when there is plenty of rice and corn.
But when the winter comes and food is scanty,
We have nothing to bite on but caskets and pieces of wood. . . .
Nothing nutritious, but only hard things to bite. . . .
To Buddha we bring some offerings (in excrements),
Yet we steal often from Him things that are offered to Him.
Surely we are destined to a sad future,
Alas can it never be otherwise?
How much more fortunate should we be, if, at least,
We were born as white rats! "

NOTES

JAPANESE

Introduction

1. This is based on the similarity of physiognomy and of language. In mythology and folklore the Koreans have been much influenced by China, and yet their kinship with the Japanese may later receive additional proof through more careful research in this field.

2. *Kojiki*, pp. 93 f.; *Nihongi*, i. 64 f.

3. The etymology of the word Yamato is disputed. According to the commonly accepted theory it means "Mountain-gateways," because the region is surrounded by mountains on all sides and opens through a few passages to the regions beyond the mountain ranges. This seems to be a plausible interpretation, because it is most natural to the Japanese language. But it is a puzzling fact that the name is written in Chinese ideograms which mean "great peace." However, the ideogram meaning "peace" seems to have been used simply for the Chinese appellation of the Japanese "wa," which, designated in another letter, seems to have meant "dwarf." Chamberlain's theory is that Yamato was Ainu in origin and meant "Chestnut and ponds." But this is improbable when we take into account the fact that the ponds, numerous in the region, are later works for irrigation.

4. The two chief compilations were: *Kojiki, or Records of Ancient Matters* (compiled in 712), now accessible in B. H. Chamberlain's English translation; and *Nihongi, or Chronicles of Japan* (720), English by W. G. Aston.

5. See e.g. T. W. Rhys Davids, *Buddhist Birth Stories, or Jātaka Tales*, London, 1880.

6. It is a curious fact that the greatest of modern writers of tales, Mr. Iwaya, known among children as "Uncle Sazanami," became a writer after a long struggle against the resistance of his father who was a Confucian scholar.

7. The author's intention was to speak of the original sources in the treatment of his subject and on the different periods in the formation of Japanese mythology and folk-lore. But he has not done so because most of those materials are inaccessible in English, and those that are accessible are set down in the Bibliography. Some points regarding the various periods are touched upon under particular topics.

Chapter I

1. For all the cosmological myths see *Kojiki*, pp. 15 f.; *Nihongi*, i. 1–34.

2. Kuni-toko-tachi, i.e. "the-One-who-stands-perpetually-over-the-world," or Ame-no-minaka-nashi, i.e. "the-Lord-in-the-centre-of-heaven." It is disputed whether these two were one and the same, or two different deities.

3. Taka-mi-musubi and Kami-mi-masubi. Kami in the latter name is rendered above by "divine," and means "miraculous."

4. Izana-gi and Izana-mi, gi being masculine and mi feminine.

5. Often interpreted as the rainbow.

6. Aston and some others see here a trace of phallicism. Cf. the Hindu myth of Pramanthyus.

7. It may be of some interest to cite the Ainu parallel of the primeval couple. According to it, the couple agreed to work together to make the island of Yezo. The husband began on the east side and the wife on the west. While the male deity was hard at work on the eastern side, the female fell to chatting with another goddess, and her work consequently fell far behind that of her husband. So when he came to her after completing his portion, the goddess finished her part in a great hurry. That is the reason why the western coasts are rough and rugged, while the eastern shores are lower and less indented.

8. The name Yasu is usually interpreted as meaning "peace." But another interpretation is that it meant "many sand-banks" or "broad river-basin." The natural basis of the conception may be the Milky Way or the rainbow.

9. The name Uzume means "blessing," "wonderful." She is usually represented as a woman of merry expression, and with a round, flat face. See Plates IX and XXIII.

10. More is said about this story in Chapter II.

11. Of this shrine of Kitsuki we shall speak more than once below. Cf. also N. L. Schwartz, "The Great Shrine of Idzumo," *TASJ* xli, 1918.

12. There are several names of this god. It seems that several persons were combined into one.

13. Placed in the island of Awa, probably meaning the peninsula in the south-eastern corner of Japan. "Land of Eternity" was conceived to be beyond the expanse of the Pacific Ocean.

14. *Nihongi*, i. 32–33.

15. Of the connection between this tree and the moon we shall see more below.

16. It has been pointed out by Dr. S. Kanazawa that the corre-

spondence of these products with the parts of the body forms a play upon words, not in Japanese but in Korean. The parallels in Korean are as follows: *möri* for head and *mär* for horse; *nun* for eyes and *nue* for silkworm; *pai* for belly and *piö* for rice; *pochi* for the genitals and *pori* for wheat; *kui* for ears and *kuiri* for panic; *kho* for nose and *khong* for beans (the *Teikoku Bungaku*, 1907, pp. 99 f.). This seems to prove the hypothesis that the story came over to Japan from Korea, or had originated before the two peoples were separated.

17. A white horse is offered to Tatsuta-hime, a goddess of wind and weather, and also the genius of autumn, when rain is asked for. A black horse is offered in praying for the cessation of rain. Of this goddess we shall hear more presently.

18. C. A. Walsh, *The Master Singers of Japan* (in the *Wisdom of the East* series), pp. 74, 84.

19. *Nihongi*, i. 75; *Kojiki*, p. 99.

20. Walsh, pp. 47, 48.

21. See further the author's *Religious and Moral Development of the Japanese*, Chapter I.

22. Of these realms we shall speak again in connection with ghosts and spirits.

23. These quotations are from the versified version of the *Jizō Wasan* made by Clara A. Walsh, in her *Master Singers of Japan*, pp. 66–68, adapted from Lafcadio Hearn's prose version. Concerning the deity Jizō (Sanskrit, *Ksiti-garbha*), see the author's *Buddhist Art*, Chapter III. The mournful tune of the hymn is very impressive, and the author himself can never forget the deep impression made in his childhood, when his neighbours who had lost their little child chanted this hymn.

24. Sanskrit *Buddha-Kshetra*. Buddhism teaches the existence of innumerable Buddhas, who have appeared in the world in the past, and who are to appear in the future. The paradises are the abodes of the past Buddhas.

25. See further *SBE* vol. xxi, and Anesaki, *Buddhist Art*, Chapters I and II.

26. See further Anesaki, *Buddhist Art*, Chapter II.

27. Besides the four elements distributed to the four quarters, earth, the fifth element, was supposed to stand in the middle and to rule the Middle Kingdom. This latter belief was not known in Japan.

28. The two sets of guardians, in their graphic or glyptic representations, correspond after a fashion to the Christian symbols of the four Evangelists and the figures of the Archangels. The respective Japanese names for the four genii are: Shu-jaku, Gem-bu, Sei-ryo, and Byak-ko.

Chapter II

1. The story is told in the *Fudō-ki* of Izumo, which is one of the few ancient *Fudō-ki* preserved.

2. *Nihongi*, i. 53–54; *Kojiki*, pp. 63–65.

3. The appellation Shōrai is usually understood to mean "future," but I suspect it to be a corruption of a Korean title. The names Somin and Kotan are not Japanese. It is a known fact that the stories of Susa-no-wo are in some points connected with Korea.

4. The story is told in the *Fudō-ki* of Hitachi, where these two mountains are seen conspicuously. See Plates XII and XIII.

5. See above, p. 229.

6. The name Nasé may mean "Dear One" or "Be Not Jealous." Another name sometimes given to the man is Naka-samuta ("the Middle Cool Field"). Azé may mean either "Trail" or "My Dear," and another name is Unakami-aze ("the Trail on the Sea"?).

7. In ancient Japan the custom of organizing this meeting among young men and women was the same everywhere. The poems exchanged between Nasé and Azé are obscure, but amount to this: "I would have thee, O Azé, decorated like a young pine tree with pieces of hemp hanging on the branches." The reply is: "The rising tide may conceal thee, O Nasé, yet even stepping over eighty islets and rocks I would desire to follow thee!" "Pieces of hemp hanging" refers to a charm used to bind lovers.

Chapter III

1. In one of the versions ascribed to Hinu-yama in Tango the man is an old man and he adopts the fairy. Many men compete for her favour, but all of them fail. So far the story resembles that of Lady Brilliance, which is told below. When her suitors urge her to marry, she flies away to heaven.

2. See an English translation in B. H. Chamberlain, *The Classical Poetry of the Japanese*, London, 1880. The latter part of the translation is reproduced below.

3. The Japanese phrase for a strong passion is "the breast aflame."

4. Cf. *Nihongi*, p. 368. For a poetic version of the eighth century see B. H. Chamberlain, *Japanese Poetry*, London, 1911, pp. 11–13. Lafcadio Hearn tells the story in his *Out of the East*, London, 1895, in the article, "The Dream of a Summer Day." There are many other English versions, e.g., A. L. Whitehorn, *Wonder Tales of Old Japan*, pp. 71 ff.; Y. Ozaki, *The Japanese Fairy Book*; etc.

5. Along the coasts of Japan there are several mounds said to be Urashima's grave. One of these, near Kanagawa, was made use of by Bakin, who wrote a Japanese "Gulliver" about a fisherman who lived near the mound. See below, Chapter IX.

6. *Nihongi*, i. 92–104; *Kojiki*, p. 126 f.; *Japanese Fairy Tale Series*, No. 11.

7. For more concerning these immortals, see Anesaki, *Buddhist Art*, Chapter IV.

8. One version is that the child was Fubito's natural son.

9. This story is dramatized in one of the *Nō* dramas; the drama represents a visit paid by Fusazaki, the child of the dead woman. The story is told in more detail in Y. Ozaki, *The Crystal of Buddha*, Yokohama (Kelly and Walsh).

10. The male is Same-bito, "the shark-man." Cf. Lafcadio Hearn, *Shadowings*, London, 1900.

11. Sanskrit, *Eka-śṛga*. Cf. Takakusu, *The Story of the Ṛṣi Ekaśṛnga* (Hansei Zasshi), 1898, p. 10 f.

12. See Tsuré-zuré-gusa, tr. by G. B. Sansom, *TASJ* xxxix, 1911.

13. Cf. further, Anesaki, *Buddhist Art*, Chapter IV.

14. See *supra*, p. 223.

15. *Kāla* meant originally "death," but *kāla* modified to *kala* was interpreted to mean "black."

Chapter IV

1. The ancient Shinto mythology speaks of Maga-tsumi, the wicked spirits, whose chief is Oh-maga-tsumi, the Great Evil-doer, and whose hosts are believed to be attendants of the Storm-God and his descendants, especially of the Great-Land-Master. But neither their appearance nor their evil deeds are ever described. These creatures were almost totally eclipsed by the Buddhist demons, and it was Hirata, the pseudo-rationalistic revivalist of Shinto, who revived the dread of these evil-doers in the nineteenth century. But his influence did not reach the people at large.

2. Cf. *Japanese Fairy Tale Series*, No. 7, "The Old Man and the Devils," tr. by Hepburn.

3. Derived from the idea that the Oni devours human flesh.

4. See further on this festival, *infra*, p. 350.

5. For Daikoku's mallet, see *supra*, p. 279. Similar mysterious sources of inexhaustible supply are told of in "The Rice-bale of Toda," see p. 315. The idea of a one-inch boy may be traced to that of the Small-Renown-Man, see p. 229.

6. But the place is specified as Mount Togakushi in Shinano.

7. Cf. *infra*, pp. 306 ff., and A. L. Whitehorn, *Wonder Tales of Japan*, pp. 129 ff.

Chapter V

1. Cf. *Kojiki*, pp. 261–264.

2. Who the mother was the tale does not say: probably she was intended to personify Nature.

3. The curse was this: the mother made a basket of bamboo, put therein stones taken from a river-basin, and mixed in it bamboo-leaves and salt. The words of the curse show that the leaves were intended to symbolize growth and withering, while the salt symbolized the ebb and flow of the tides of the sea.

4. Cf. Chamberlain, *Japanese Poetry*, London, 1911, pp. 16–18.

5. In Sanskrit, *Saddharma-puṇḍarîka*. For more about this book and its influence see Anesaki, *Religious and Moral Development of the Japanese*, Chapter III; and *Nichiren, the Buddhist Prophet*.

6. Many other women are typified by their names, mostly taken from flowers. They are the ladies Wistaria, Mugwort, Young Fern, and Pink Plum, while others have such names as Evening Mist, Cicada, or Wild Duck in the Clouds. Of the Lady Evening-glory we shall hear more presently.

7. The symbols consist of various combinations, amounting to fifty-two or fifty-four, of five vertical lines with one or two horizontal lines. These symbolic patterns were originally used in a game of discriminating the several varieties in incense. Cf. the author's *Japanese Art*.

8. Yone Noguchi, *The Spirit of Japanese Poetry*, (*Wisdom of the East* series), London, 1914, p. 112.

9. The banana-plant is always associated with frailty and evanescence in Japanese literature. See Chapter VIII.

10. "Evening-glory" is the name given to the flowers of the bottle-gourd plant. The pale flowers blooming in the dusk of evening suggest something lonely and melancholy, and well symbolize the temperament and fate of the unfortunate girl.

Chapter VI

1. Observe that the story has some similarities with that of Susano-wo.

2. Cf. *Nihongi*, i. 200–210; *Kojiki*, pp. 205–223. The attempt of a modern Japanese scholar to make out of the prince a prophetic

redeemer is surely a total failure. We refer to it in order to show how much importance the Japanese give to these early legends.

3. He is deified and known as Hachiman, the god of the Eight Banners. He became later the patron deity of the Minamoto clan.

4. See *supra*, p. 252.

5. The number " four " in this and similar cases is taken from the number of the four guardian kings in Buddhist mythology, for which cf. *supra*, p. 242, and Anesaki, *Buddhist Art*.

6. Cf. *Japanese Fairy Tale Series*, No. 18, " The Ogre's Arm " (tr. by Mrs. T. H. James), and No. 19, " The Ogres of Oye-yama."

7. *Gen* is the Sino-Japanese pronounciation of the Chinese ideogram which was used to designate the name Minamoto, while *Hei* or *Pei* in compound with *Gen* was that of the name Taira. The two epics are *Hei-ke Monogatari* and *Gem-Pei Seisui-ki*, an expanded version of the former. See further on these conflicts, De Benneville, *Saito Musashibo Benkei*.

8. For the appearance of the Tengus, see Chapter IV, *supra*, p. 287.

9. Notice the Christophorus motive so common in folklore.

10. The dramatized versions of some of these are accessible in G. B. Sansom's English translations of the Nō-dramas — " Benkei at the Barrier " and " Benkei in the Boat," in *TASJ* xl, 1912.

11. Like his uncle, Tametomo, according to some traditions, he is said to have gone over to Yezo, and even farther to the Asiatic continent, and to have become Genghiz Khan.

12. The first draft of the story is the *Soga-Monogatari* probably from the first half of the thirteenth century. There are several dramatized versions from the fifteenth century and following centuries. A circumstance that added to the popularity of the story is that the revenge was completed in the camp of a large hunting party organized by Yoritomo at the foot of Fuji.

13. Cf. Whitehorn, *Wonder Tales of Old Japan*, p. 1 ff.; *Fairy Tale Series*, No. 1, and several other books on Japanese folklore. Notice in the story a trace of the story of Rāma's expedition to Ceylon. That story had long been known in rough outlines through Buddhist books, though not very widely circulated. Cf. K. Watanabe, " Oldest Record of the Ramayana in a Chinese Buddhist Writing," (*JRAS*, Jan. 1907).

14. *Japanese Fairy Tale Series*, No. 15 (tr. by B. H. Chamberlain); Whitehorn, *Wonder Tales of Old Japan*, pp. 139 ff.

Chapter VII

1. *Japanese Fairy Tale Series*, No. 11, pp. 68–71.

2. Hence a proverb: "The sparrows never forget to dance even when they are a hundred years old."

3. This frequently occurs in stories of the Middle Ages in Japan.

4. This is an example of a visit to the wonderful palace beyond the actual world.

5. M. W. de Visser, "The Fox and the Badger in Japanese Folk-lore," *TASJ* xxxvi, 1908, pt. iii; "The Dog and the Cat in Japanese Folk-lore," *ib.*, xxxvii, 1909.

6. See B. H. Chamberlain, *The Classical Poetry of the Japanese*, London, 1880, pp. 147–156.

7. The story is in *Kon-jaku Monogatari*, "Tales Ancient and Modern," written in the eleventh century. This book is one of the oldest of the kind, and was followed by many others.

8. "The Cub's Triumph," *Japanese Fairy Tale Series*, No. 12. Another story of a badger is that of "Kachi-kachi Yama." A badger caught by a wood-cutter devoured the man's wife. A hare came to the assistance of the distressed wood-cutter and finally succeeded in drowning the badger, *ibid.*, No. 5.

9. Cf. *Japanese Fairy Tale Series*, No. 3.

10. A kind of starch made of sea-weed, slippery when diluted.

11. Hence a proverb: "A stinging bee on a weeping face." It means a double annoyance and trouble.

12. This is the story of Hidaka-gawa, well known through its popular dramatization and the serpent dance that accompanies it.

13. This is another famous story of Katō-Saemon, the warrior, also dramatized.

14. Also called Nansō-bō. The etymology of this name is obscure, but *bō* means a priest or monk. The story is told in different localities.

15. The Buddhist idea is that the karma, which causes one to become a serpent, establishes a fellowship with other serpents, and therefore may make possible a love relation with any of them. In spite of his pious intentions Nanzō-bō was then in reality a beast.

16. The lights seen in the dark night hovering over marsh-lands are often explained as torches lighted for the wedding of two foxes.

17. *Japanese Fairy Tale Series*, No. 6.

18. Y. Ozaki, *The Crystal of Buddha*, pp. 69–81.

19. The letter is written in imitation of the birds' language, and makes poetic allusion to the characteristics of various birds.

20. The name Uso-dori may mean a "lying bird," and the name may have given rise to the story.

21. Cf. the Chapter on Dragon-flies in L. Hearn's *A Japanese Miscellany*, London, 1901.

22. The word *matsu* means both " pine-tree " and " to wait." The story is that two friends who were very fond of hearing the singing insects went out to the field of Abe-no. One of them died there, and ever since he sings plaintively in harmony with the insects while he waits for his friend to join him.

23. See Plate XL.

Chapter VIII

1. *Tsuré-zuré-gusa*, tr. by G. B. Sansom, *TASJ* xxxix, 49–50.

2. The tribute paid to the pine-tree is of Chinese origin, yet its evergreen naturally suggests prosperity, and the magnitude which it often attains well symbolizes longevity.

3. According to the version of Clara A. Walsh, *Master Singers of Japan*, p. 70.

4. Bashō is the banana-plant, but the name has associations in Chinese and Japanese totally different from those in English. In Japan the banana-plant bears no fruit, its leaves are always associated with the idea of frailty, and their torn and withered appearance in autumn suggests evanescence.

5. More is said in the poem about the relation between reality and appearance, from the Buddhist point of view of the " Middle Path," for which see further Anesaki, *Nichiren*.

6. *Kocho Monogatari*, from the seventeenth century.

7. The flowers are enumerated in the story as follows: bottle-gourd (or " evening-glory "), *yamabuki* (Kerria japonica), *ominameshi*, or the " lady-flower " (Patrinia scabiosaefolia), lily, convolvulus, chrysanthemum, wistaria, lotus, etc. The story was evidently suggested by the simile of the plants in the fifth chapter of *The Lotus of Truth*.

8. The name may mean " depending on wind," or " little field." Whether the name was fictitiously invented for the story or was a real name cannot be established.

9. Its flowers are of a bluish tint.

10. Cf. E. W. Clement, *Japanese Floral Calendar*, Chicago, 1905; M. B. Huish, " Flora and Flower Festivals," in his *Japan and its Art*, London, 1889; Carruthers, *Japan's Year*.

11. The Japanese *uguisu*, commonly called " nightingale," has very different associations from those of the western nightingale. Its gay singing is regarded as heralding the coming of spring. Its note is said to repeat *Hokke-kyō*, the Japanese name of the Buddhist scripture, *The Lotus of Truth*.

12. A mattress is often made of its leaves. According to Professor Weiner of Harvard University, mattresses of this kind were exported from China to Central Asia and further west, and hence the name "bed" or *Bett*, a corruption of the Chinese word *but*, corresponding to the last syllable of *shōbu*.

13. Cf. Anesaki, *Japanese Art*, Chapter I.

14. Clara A. Walsh, *The Master Singers of Japan*, p. 103. Referring to this poem Miss C. E. Furness of Vassar College has something interesting to say. She writes: "I should like to mention one poem because it touches upon a point which I have often observed but have never seen referred to anywhere. I have often noticed the moonlight falling upon a tree whose leaves have turned with the autumn frosts. There are several near our Observatory, and as my work takes me out of doors in the evening I have looked up at the moon through the leaves or seen it shining full upon a tree. The effect is more beautiful when the leaves are yellow than when they are red. Then it seems like fairyland or even something more ethereal than that, for I cannot associate fairies with the stillness of the night. Often it is so silent that one can hear a leaf fall, touching other leaves softly as it drops through the branches and comes to rest gently on the ground. Japanese poems on nature seem to be more intimate, more melancholy than ours."

Chapter IX

1. See page 285.

2. *Japanese Fairy Tale Series*, No. 25.

3. For the idea and practice of "dedication," in Japanese, *ekō*, see Anesaki, *Buddhist Art*, Chapter I; any work performed with pious intention is believed to effect the spiritual welfare of the deceased.

4. B. H. Chamberlain, *The Classical Poetry of the Japanese*, pp. 199 ff.

5. Cf. B. H. Chamberlain, "Wasaubiyauwe, the Japanese Gulliver," *TASJ* vii, part 4; L. Mordwin, "Glimpses of Dreamlands," in *Chrysanthemum*, Yokohama, 1881–2, where the first two chapters of *Wa-Sō-Byōye* are reproduced.

6. For the Island of Women cf. *The Mythology of all Races*, vols. iii. 117 and ix. 140, and references there; also J. A. MacCulloch, *The Religion of the Ancient Celts*, Edinburgh, 1911, p. 385.

Appendix

1. A pine-tree is regarded as indispensable in a respectable garden, and often a crane and tortoise in bronze or pottery are placed under it.

2. *Yāré* is a joyous exclamation. It is repeated much more frequently in the original.

3. *Sama* means " venerable."

4. The site of the temple of Hachiman, see *supra*, p. 252.

5. The heir of the Minamoto Dictator.

6. The god of Mishima was revered by the Minamotos and the Samurais in general next to Hachiman.

7. C. A. Walsh, *The Master Singers of Japan*, pp. 71–72. This is given there on Hearn's authority, as a cradle song in Izumo, but it is a song almost universally used in Japan.

8. I.e. " attain dexterity in hand-writing."

9. Earnest thought or desire is called the " red heart," and a favourable response to a love-letter is said to be " of fine colours " or " well-tinged."

BIBLIOGRAPHY

CHINESE

I

ALLEN, C. F. R., "Tales from the Liao Chai," *China Review*, ii. 364, iii. 18, iv. 26.

BIOT, EDOUARD, *Le Tcheou-Li*, vols. 1 and 2. Paris, 1851.

BRUCE, J. P., *Philosophy of Human Nature*, London, 1922.

——— *Chu Hsi and His Masters*, London, 1923.

CARUS, PAUL, *Lao-Tze's Tao-Teh-King*, Chicago, 1898.

CHAVANNES, E., *Les Memoires historiques de Se-Ma-Ts'ien*, Paris, 1895–1905.

Chinese Repository, 1832–51.

CORDIER, HENRI, *Bibliotheca Sinica* (See sections on Religion, Science and Arts, General Works and Literature, Moeurs et Coutumes), Paris, 1904–8. Supplement, vol. v, brings this work up to April, 1924.

COULING, S., *Encyclopaedia Sinica*, Shanghai, 1917.

DE GROOT, J. J. M., *The Religious System of China*, 6 vols., Leyden, 1892–1910.

——— *The Religion of the Chinese*, New York, 1910.

DENNYS, N. B., *The Folk-lore of China*, London, 1876.

DORÉ, HENRI, *Recherches sur les superstitions en Chine.* (There is an English translation of this. Shanghai, 1914.)

DOUGLAS, R. K., *Confucianism and Taoism*, London, 1877.

——— *Chinese Stories*, Edinburgh, 1893.

DU BOSE, HAMPDEN C., *The Dragon, Image and Demon*, London, 1886.

DU HALDE, J. B., *History of China*, Tr. R. Brooks, (3rd ed.), London, 1741.

EDKINS, J., *Religion in China*, London, 1878.

FABER, E., "Taoism," *China Review*, xiii. 231.

FERGUSON, JOHN C., *Index to "China Review,"* Shanghai, 1918.

——— *Outlines of Chinese Art*, Chicago, 1919.

FERGUSON, PETER B., *Index to "Journal of the North China Branch of the Royal Asiatic Society,"* Shanghai, 1924.

FUNG, YU-LAN, *Comparative Study of Life Ideals*, Shanghai, 1925.

GILES, HERBERT A., *Biographical Dictionary*, Shanghai, 1897.

——— *Chuang Tzŭ*, London, 1889.

——— *Confucianism and Its Rivals*, London, 1915.

——— *Gems of Chinese Literature*, London, 1884.

——— *Glossary of References*, Shanghai, 1900.
——— *Religions of Ancient China*, London, 1905.
——— *Strange Stories from a Chinese Studio*, 2 vols., London, 1880.
GILES, LIONEL, *Sayings of Lao Tzŭ*, London, 1904.
——— *Taoist Teachings*, London, 1913.
HACKMAN, H., *Buddhism as a Religion*, London, 1910.
HENKE, F. G., *Wang Yang-ming*, Chicago, 1916.
HIRTH, F., *Ancient History of China*, New York, 1911.
HOWELL, E. B., *The Inconstancy of Madame Chuang and other stories translated from Chin Ku Ch'i Kuan*, Shanghai, 1925.
JOHNSON, R. F., *Buddhist China*, London, 1913.
KINGSMILL, T. W., "The Tao Teh King," *China Review*, xxiv. 147–155, and 185–196.
LAUFER, B., *Jade*, Chicago, 1912.
LEGGE, JAMES, *The Chinese Classics*, translated, 3 vols., London, 1867–76.
——— *The Chinese Classics* (Chinese and English), Hongkong, 1861–72.
——— *The Religions of China*, London, 1880.
——— *The Texts of Confucianism* (*Sacred Books of the East* series), 4 vols., Oxford; 1. *The Shū King*; 2. *The Yî King*; 3, 4. *The Lî Kî*.
——— *The Texts of Taoism* (*Sacred Books of the East* series), 2 vols., Oxford; 1, 2. *The Tâo Teh King; Writings of Kwang-Zze*, etc.
LI UNG BING, *Outlines of Chinese History*, Shanghai, 1914.
MACGOWAN, J., *Chinese Folk-lore Tales*, London, 1910.
MACKENZIE, D. A., *Myths of China and Japan*, London, 1924.
MARTIN, W. A. P., *Hanlin Papers*, London, 1890.
——— *Hanlin Papers* (Series 2), Shanghai, 1894.
MAYERS, W. F., *Chinese Reader's Manual*, London, 1910. (Reprint)
PARKER, E. H., *China and Religion*, London, 1905.
SOOTHILL, W. E., *Three Religions of China*, 2nd ed., London, 1923.
WEI, F. C., *Political Principles of Mencius*, Shanghai, 1916.
WERNER, E. T. C., *Myths and Legends of China*, London, 1922.
WIEGER, L., *Folk-lore chinois moderne*, Sienhsien, 1907.
——— *Moral Tenets and Customs in China*, Ho-tsien-fu, 1913.
——— *Textes historiques*, 3 vols., Paris, 1905.
——— *Taoisme*, Paris, 1911–13.
WYLIE, A., *Notes on Chinese Literature* (new edition), Shanghai, 1902.

The Chinese books from which translated quotations are made are mentioned in the Text and Index.

II. PRINCIPAL ARTICLES CONNECTED WITH CHINESE MYTHOLOGY IN THE ENCYCLOPÆDIA OF RELIGION AND ETHICS (VOLS. I–XII)

BALL, J. D., "Hospitality (Chinese)," vi. 803–4.
——— "Human Sacrifice (Chinese)," vi. 845–7.
——— "Hymns (Chinese)," vii. 4–5.
——— "Images and Idols (Chinese)," vii. 130–1.
——— "Life and Death (Chinese)," viii. 14–16.
——— "Light and Darkness (Chinese)," viii. 51–2.
——— "Music (Chinese)," ix. 16–19.
——— "Names (Chinese)," ix. 143–5.
——— "Prayer (Chinese)," x. 170–1.
——— "Sin (Chinese)," xi. 535–7.
——— "Tonsure (Chinese)," xii. 387–8.
BATESON, J. H., "Festivals and Fasts (Chinese)," v. 843–4.
BULLOCK, T. L., "Calendar (Chinese)," iii. 82–4.
——— "Ethics and Morality (Chinese)," v. 466–8.
CORNABY, W. A., "God (Chinese)," vi. 272–4.
DE GROOT, J. J. M., "China (Buddhism in)," iii. 552–6.
——— "Confucian Religion," iv. 12–15.
DUKES, E. J., "Feng-shui," v. 833–5.
FU, TUNG, "Sun, Moon, and Stars (Chinese)," xii. 74–80.
GRAY, L. H., "Calendar (Chinese)," iii. 82–4.
——— "Fiction (Primitive, Oriental, etc.)," vi. 5.
——— "Mean (Chinese)," viii. 510–1.
HENKE, F. G., "Wang Yang-ming," xii. 673–5.
HYAMSON, A. M., "China (Jews in)," iii. 556–60.
ITO, C., "Architecture (Chinese)," i. 693–6.
JOHNSON, H. J. T., "Priest, Priesthood (Chinese)," x. 290–3.
JOHNSTON, R. F., "Magic (Chinese)," viii. 259–62.
——— "Old Age (Chinese)," ix. 466–9.
——— "Ordeal (Chinese)," ix. 516–8.
——— "Purification (Chinese)," x. 470–4.
——— "Vows (Chinese)," xii. 646–9.
——— "War-gods (Chinese)," xii. 692–4.
——— "Worship (Chinese)," xii. 759–62.
MACLAGAN, P. J., "Demons and Spirits (Chinese)," iv. 576–8.
——— "Education (Chinese)," v. 183–5.
——— "Family (Chinese)," v. 730–3.
——— "Heroes and Hero-gods (Chinese)," vi. 646–7.
——— "Literature (Chinese)," viii. 89–91.
——— "Love (Chinese)," viii. 164.

——— " Mencius," viii. 547–9.
——— " Micius," viii. 623–4.
——— " Saints and Martyrs (Chinese)," xi. 51.
——— " Suicide (Chinese)," xii. 26.
——— " Taoism," xii. 197–202.
PARKER, E. H., " Blessedness (Chinese)," ii. 672–5.
RICHARD, T., " Sects (Chinese)," xi. 309–15.
TAKAKUSU, J., " Yuan-chwang, Fa-hian and I-tsing," xii. 841–3.
WALSHE, W. G., " Altar (Chinese)," i. 337–8.
——— " Birth (Chinese)," ii. 645–6.
——— " Chastity (Chinese)," iii. 490–1.
——— " China," iii. 549–52.
——— " Communion with the Dead (Chinese)," iii. 728–32.
——— " Communion with Deity (Chinese)," iii. 751–2.
——— " Confucius," iv. 16–19.
——— " Cosmogony and Cosmology (Chinese)," iv. 138–41.
——— " Crimes and Punishments (Chinese)," iv. 269–72.
——— " Death and Disposal of the Dead (Chinese)," iv. 450–4.
——— " Fate (Chinese)," v. 783–5.
——— " Fortune (Chinese)," vi. 91–3.
——— " Mysticism (Chinese)," ix. 87–9.
WU, CHAO-CHU, " Law (Chinese)," vii. 830–1.

JAPANESE

I. ABBREVIATIONS

JRAS . . .	Journal of the Royal Asiatic Society.
MDGO . .	Mitteilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, (Tōkyō).
SBE	Sacred Books of the East.
TASJ . . .	Transactions of the Asiatic Society of Japan (Yokohama).
TCHR . . .	Transactions of the International Congress of the History of Religions.
TJSL . . .	Transactions of the Japan Society, London.

II. TEXTS

1. Shinto

Ancient Japanese Rituals. Tr. by Sir E. Satow, *TASJ*, vols. vii, ix, 1879, 1881, and continued by K. Florenz, *ib.*, vol. xxvii, 1899.

Das Shinto Gebet der grossen Reinigung. H. Weipert, *MDGO*, vol. vi, 1897.

Japanese Texts, Primitive and Medieval. Ed. with Introd., Notes, and Glossaries by F. V. Dickins, C.B. 2 vols. Oxford, 1906.

Ko-ji-ki, or Records of Ancient Matters. Tr. by B. H. Chamberlain. Supplement to vol. x, *TASJ* 1883. Index by N. Walter and A. Lloyd, *ib.*, 1906.

Nihongi: Chronicles of Japan to A.D. 697. Tr. by W. G. Aston. Supplement i to *TJSL*. 2 vols. London, 1896.

Nihongi oder Japanische Annalen. (Teil iii) Übersetzt und erklärt von K. Florenz. Supp. to vols. v and vi, *MDGO* 1892–7. Revised ed., 1903.

2. Buddhist

Buddhist Mahayana Texts. 2 parts in 1 vol. 1. *The Buddha-Karita of Asvaghosha*, tr. E. B. Cowell. 2. *The Sukhâvati-Vyûha, The Vagrakkhedikâ, The Pragñâ, Pâramitâ-Hridaya-Sûtra*, tr. F. Max Müller. *The Amitâyur-Dhyâna-Sûtra*, tr. J. Takakusu. (*SBE* vol. 49).

The Saddharma Puṇḍarîka, or the Lotus of the True Law, tr. H. Kern. (*SBE* vol. 21).

III. GENERAL WORKS

ANESAKI, M., *Buddhist Art in Relation to Buddhist Ideals.* Boston, 1915.
——— *Nichiren, The Buddhist Prophet.* Cambridge (U. S. A.), 1916.
——— *Religious History of Japan.* Tōkyō, 1897.
——— " Buddhist Influence upon the Japanese," *TCHR* (Oxford, 1908), i. 154–7.
——— " Hōnen, the Pietist Saint of Japanese Buddhism," *ibid.*, i. 122–8.
ASTON, W. G., *History of Japanese Literature.* London, 1899.
——— *Shinto: The Way of the Gods. ib.*, 1905.
——— " Tori-wa, its Derivation," *TASJ* xxvii, 1899.
BALET, L., *Études sur le Bouddhisme japonais.* (*Mélanges japonais*, nr. 18, 21, 22). Tōkyō, 1906.
BRAUNS, D., *Japanische Märchen und Sagen.* Leipzig, 1885.
BRINKLEY, F., *Japan and China, Their History, Arts, and Literature.* 12 vols. London, 1903–4.
CHAMBERLAIN, B. H., *Japanese Poetry.* London, 1911.
——— *The Classical Poetry of the Japanese. ib.*, 1880.
——— *The Language, Mythology, and Geographical Nomenclature of Japan, viewed in the Light of Aino Studies.* Tōkyō, 1887.
——— *Things Japanese,*[5] London, 1905.
CHAMBERLAIN, B. H., AND MASON, W. B., *Japan*[9] (Murray's Handbooks). *ib.*, 1913.
CLEMENT, E. W., *Japanese Floral Calendar.* Chicago, 1905.
——— *A Handbook of Modern Japan.* London, 1904.
——— " Japanese Calendar," *TASJ* xxx, 1902.
——— " Japanese Medical Folk-lore," *ib.*, xxxv, 1907.
COBBOLD, G. A., *Religion in Japan.* London, 1894.
FLORENZ, K., *Der Shintoismus.* In *Die Kultur der Gegenwart: die Orientalischen Religionen.*[2] Berlin and Leipzig, 1913.
——— *Die historischen Quellen der Shinto-Religion. Aus dem Altjap. und Chin. übersetzt und erklärt.* Göttingen und Leipzig, 1919.
——— *Die Japaner.* In *Lehrbuch der Religionsgeschichte begrundet von Chantepie de la Saussaye*, i. 262–422. Tübingen, 1925.
——— *Geschichte der Japanischen Litteratur.* Leipzig, 1906.
——— *Japanische Mythologie. Nihongi, Zeitalter der Götter. Nebst Ergänzungen aus andern alten Quellenwerken.* Tōkyō, 1901.
GREENE, D. C., " Remmon Kyōkwai," *TASJ* xxix, 1901.

——— " Tenri-kyō, or the Teaching of the Heavenly Reason," *ibid.*, xxiii, 1895.
GRIFFIS, W. E., *The Religions of Japan.* London, 1895.
——— *Japanese Fairy World. ib.*, 1887.
HAAS, H., *Der Buddhismus.* In *Die Kultur der Gegenwart: Die Orientalischen Religionen.*[2] Berlin and Leipzig, 1913.
——— " Annalen des jap. Buddhismus." *MDGO* x. 1904.
——— " Der heilige Kanon des Buddhismus in Japan." *ibid.*, x, 1904.
HALL, J. C., " A Japanese Philosopher on Shinto," *TCHR* (Oxford, 1908), i. 158–65.
HARADA, T., *The Faith of Japan.* New York, 1914.
HEARN, L., *Gleanings in Buddha-fields.* London, 1897.
——— *Glimpses of Unfamiliar Japan.* 2 vols. *ib.*, 1905.
——— *In Ghostly Japan. ib.*, 1899.
——— *Japan: An Attempt at Interpretation.* New York, 1904.
HILDBURGH, W. L., " Japanese Household Magic," *TJSL* 1908.
Japanese Fairy Tale Series. 16 numbers in 4 vols. Tōkyō, 1888.
JOLY, H., *Legend in Japanese Art.* London, 1907.
LLOYD, A., *The Creed of Half Japan.* London, 1911.
——— *Shinran and his Work.* Tōkyō, 1909.
——— " Formative Elements of Japanese Buddhism," *TASJ* xxxv, 1908.
——— " The Remmon Kyō," *TASJ* xxix, 1901.
LOWELL, P., *Occult Japan.* Boston, 1895.
——— " Esoteric Shinto," *TASJ* xxi, xxii, 1893–4.
MITFORD, A. B., *Tales of Old Japan.* 2 vols. London, 1871.
MUNRO, N. G., " Primitive Culture in Japan," *TASJ* xxxiv, 1906.
NANJIO, B., *The Twelve Japanese Buddhist Sects.* Tōkyō, 1887.
NITOBE, I., *Bushidō.*[10] New York, 1905.
NOGUCHI, Y., *The Spirit of Japanese Poetry* (*Wisdom of the East* series). London, 1914.
OKAKURA, K., *The Ideals of the East.* London, 1904.
OMORI, Z., " A History of the Zen Shu in Japan," *TCHR* (Oxford, 1908), i. 128–132.
——— " Principles of Practice and Enlightenment of the Soto Zen Shu," *ibid.*, i. 150–4.
OZAKI, Y., *Japanese Fairy Tales.* New York, 1903.
——— *The Japanese Fairy Book.* London, 1922.
REVON, M., *Anthologie de la littérature japonaise.* Paris, 1910.
——— *Le Shinntoisme. ib.*, 1905.
——— *Manuel de la littérature japonaise. ib.*, 1910.

——— "Les anciens rituels du Shintō considérés comme formules magiques," *TCHR* (Oxford, 1908), i. 165–181.

SATOW, SIR E., "The Revival of Pure Shinto," app. to *TASJ* iii. 1875.

——— "The Shinto Temples of Ise," *ibid.*, ii. 1874.

——— Other articles in *TASJ*. See also under Section II.

SCHILLER, E., *Shintō, die Volksreligion Japans.* Berlin-Schöneberg, 1911.

SCHURHAMMER, G., *Shintō, der Weg der Götter in Japan: Der Shintoismus nach den gedruckten und ungedruckten Berichten der japanischen Jesuitenmissionare des 16. und 17. Jahrhunderts.* Bonn and Leipzig, 1923.

SCHWARTZ, W. L., "The Great Shrine of Idzumo, Some Notes on Shintō, Ancient and Modern," *TASJ* xli, 1913.

VISSER, M. W. DE, *Shintō, de godsdienst van Japan.* Leiden.

——— Articles on "The Tengu," "The Fox and the Badger in Japanese Folk-lore," "The Dog and the Cat in Japanese Folk-lore," *TASJ* xxxvi-xxxvii, 1908–9.

WALSH, C. A., *The Master Singers of Japan* (*Wisdom of the East* series). London, 1910.

WENCKSTERN, F. VON, *Bibliography of the Japanese Empire.* 2 vols. London and Tōkyō, 1895–1907.

WHITEHORN, A. L., *Wonder Tales of Old Japan.*

IV. PRINCIPAL ARTICLES ON JAPANESE RELIGION IN THE ENCYCLOPÆDIA OF RELIGION AND ETHICS (VOLS. I–XII)

ANESAKI, M., "Asanga," ii. 62.

——— "Asvaghosa," ii. 159–160.

——— "Dhyāna," iv. 702–4.

——— "Docetism (Buddhist)," iv. 835–40.

——— "Ethics and Morality (Buddhist)," v. 447–455.

——— "Hymns (Japanese)," vii. 46–7.

——— "Life and Death (Japanese)," viii. 37–9.

——— "Missions (Buddhist)," viii. 700–5.

——— "Philosophy (Japanese)," ix. 869–73.

——— "Pilgrimage (Japanese)," x. 27–8.

——— "Prayer (Buddhist)," x. 166–70.

——— "Sun, Moon, and Stars (Japanese)," xii. 88.

——— "Transmigration (Buddhist)," xii. 429–30.

——— "Vows (Buddhist)," xii. 644–6.

ARMSTRONG, R. C., "Ninomiya Sontoku," ix. 374–5.

ASHIDA, K., "Japan," vii. 481–489.

ASTON, W. G., " Abandonment and Exposure (Japanese)," i. 7.
——— " Adoption (Japanese)," i. 110–11.
——— " Altar (Japanese)," i. 346.
——— " Architecture (Shinto)," i. 773.
——— " Art (Shinto)," i. 886.
——— " Crimes and Punishments (Japanese)," iv. 285–8.
——— " Shinto," xi. 462–71.
BATCHELOR, J., " Ainus," i. 239–252.
BLACKMAN, W. S., " Rosaries," x. 851–2.
CLEMENT, E. W., " Calendar (Japanese)," iii. 114–117.
COURANT, M., " Korea," vii. 755–8.
DAVIDS, T. W. RHYS, " Sects (Buddhist)," xi. 307–9.
GEDEN, A. S., " Priest, Priesthood (Buddhist)," x. 288–90.
GRAY, LOUIS H.," Fiction (Primitive, Oriental, and Græco-Roman)," vi. 5–6.
HARADA, T., " Family (Japanese)," v. 740–1.
——— " God (Japanese)," vi. 294–5.
——— " Images and Idols (Japanese and Korean)," vii. 146–8.
——— " Names (Japanese)," ix. 167–8.
——— " Purification (Japanese)," x. 495–6.
——— " Suicide (Japanese)," xii. 35–7.
HILDBURGH, W. L., " Charms and Amulets (Japanese)," iii. 449–451.
LLOYD, A., " Death and Disposal of the Dead (Japanese)," iv. 485–497.
——— " Demons and Spirits (Japanese)," iv. 608–612.
——— " Daibutsu," iv. 388–91.
——— " Drama (Japanese)," iv. 888–895.
MACCULLOCH, J. A., " Blest, Abode of the (Japanese)," ii. 700–702.
——— " Lycanthrophy," viii. 211.
——— " Religious Orders (Japanese)," x. 718.
——— " Temples," xii. 244.
MURAOKA, H., " Music (Japanese)," ix. 48–51.
NAKAJIMA, T., " Law (Japanese)," vii. 854–5.
——— " Marriage (Japanese and Korean), viii. 459–60.
REVON, M., " Ancestor Worship and Cult of the Dead (Japanese)," i. 455–457.
——— " Asceticism (Japanese)," ii. 96–7.
——— " Communion with Deity (Japanese)," iii. 774–5.
——— " Cosmogony and Cosmology (Japanese)," iv. 162–6.
——— " Divination (Japanese)," iv. 801–6.
——— " Heroes and Hero-gods (Japanese)," vi. 662–4.
——— " Hospitality (Japanese and Korean)," vi. 814–6.

——— "Human Sacrifice (Japanese and Korean)," vi. 855–8.
——— "Magic (Japanese)," viii. 296–300.
——— "Nature (Japanese)," ix. 233–40.
——— "Old Age (Japanese)," ix. 474–5.
——— "Possession (Japanese)," x. 131–3.
——— "Prayer (Japanese)," x. 189–91.
——— "Sacrifice (Japanese)," xi. 21–4.
——— "Saints and Martyrs (Japanese)," xi. 61–2.
——— "Sin (Japanese)," xi. 566–7.
——— "Worship (Japanese)," xii. 802–4.
Robinson, C. H., "Flowers," vi. 53–4.
Tachibana, S., Ethics and Morality (Japanese)," v. 498–501.
Takakusu, J., "Dhyāna," iv. 702–4.
——— "Kwan-Yin," vii. 763–5.
Wogihara, U., "Vasubandhu," xii. 595–6.

INDEX TO CHINESE TERMS

INDEX

TO CHINESE TERMS

An-ch'i
An-ch'i Shêng 安期生, 115, 145, 146.
An Lu-shan 安祿山, 96.
An Ti 安帝, 188.
Ao-tsê 奧頤, 133.
Cha 蜡, 61.
Chan Hou 占候, 143, 144.
Chan Kuo 戰國, 143.
Chan Yao Kuai 斬妖怪, 123.
Ch'an Tzŭ-fang 禪子芳, 75, 76.
Chang 璋, 46.
Chang Chio 張角, 174.
Chang Chiu-ling 張九齡, 68.
Chang Êr-ch'i 張爾岐, 70.
Chang Fei 張飛, 174, 176, 177.
Chang Hsien 張仙, 82, 83, 84.
Chang Hua 張華, 70.
Chang Kuo 張果, 124, 125.
Chang Liang 張良, 92, 93.
Chang Sang-chün 長桑君, 106, 107.
Chang Shuo 張說, 68.
Chang Tao-ling 張道陵, 13, 14, 16, 19, 20, 22, 24, 55, 94, 103, 134, 145, 153, 154.
Chang Ya-tzŭ 張亞子, 112.
Chang Yüan-hsiao 張遠霄, 83.
Ch'ang 昌, 41, 42.
Ch'ang-an 長安, 189, 190, 199.
Ch'ang Ch'un 長春, 23.
Chao Kung-ming 趙公明, 79, 80.
Chao Mêng-fu 趙孟頫, 23, 24.
Chao Yün 趙雲, 175, 179.
Ch'ao-chou 潮州, 127, 201.
Ch'ao Yang Mên 朝陽門, 23, 71, 135.
Chê Ch'i Shan 赭其山, 89.
Chên 眞, 134.
Chên Jên 眞人, 108, 113.
Chên Tsung 眞宗, 58, 59, 70, 71, 112, 154.
Chên Wu 眞武, 111.
Ch'ên 陳, 30.
Ch'êng Chi 成季, 138.
Ch'êng Ch'ing 成慶, 78.
Ch'êng Huang 城隍, 67, 68, 69, 70.
Ch'êng T'ang 成湯, 38.
Ch'êng Ts'ui 承璀, 202.
Ch'êng-tu 成都, 158, 176.
Ch'êng Wang 成王, 43, 66.
Chi Li 季歷, 41.
Ch'i 棄, 41.
Ch'i 齊, 9, 32, 67.

Ch'i 氣, 56.
Ch'i 淇, 39.
Ch'i Hou 齊 侯, 48.
Ch'i-lin 麒 麟, 21, 98.
Ch'i Po 岐 伯, 14, 29.
Chia Chia 甲 甲, 138.
Chia Ching 嘉 靖, 73.
Chia Hsien 挾 仙, 84.
Chia I 甲 乙, 138.
Chia Yü Hsien 嘉 魚 縣, 174.
Chiang Ko 江 革, 163.
Chiang Shan 蔣 山, 65.
Chiang Shih 姜 詩, 150, 165.
Chiang T'ai Kung Tsai Tz'ŭ 姜 太 公 在 此, 153.
Chiang Tzŭ-wên 蔣 子 文, 65.
Chiang Tzŭ-ya 姜 子 牙, 79, 80, 153.
Chiang Yüan 姜 嫄, 6.
Chiao 郊, 61.
Chieh Kuei 桀 癸, 38.
Ch'ien 籤, 138.
Ch'ien 乾, 136, 141.
Ch'ien Lung 乾 隆, 17, 88, 95.
Ch'ien Shih 籤 詩, 139.
Chih 跖, 168.
Chih Nü 織 女, 97, 132, 162.
Ch'ih Pi 赤 壁, 175.
Ch'ih Sung Tzŭ 赤 松 子, 94.
Ch'ih Yu 蚩 尤, 28.
Chin-chow 晉 州, 124.
Chin dynasty 晉 紀, 97, 112, 118, 188.
Chin-hua 金 華, 101.
Chin Ku Ch'i Kuan 古 今 奇 觀, 169.
Chin Shan 金 山, 192.
Chin T'ung 金 童, 71.
Chin Wên 今 文, 11.
Ch'in Ch'iung 秦 瓊, 78.
Ch'in dynasty 秦 紀, 10, 44, 61, 70, 81, 89, 92, 114, 115, 133, 145, 194.
Ch'in, Prince of 秦 王, 78.
Ch'in Kuei 秦 檜, 97.
Ch'in T'ien Chien 欽 天 監, 143.
Ch'in Tsung 欽 宗, 95.
Ching 靜, 18.
Ching Ch'êng Chih Chih 精 誠 之 至, 113.
Ching-chow 荊 州, 95.
Ching K'ê 荊 軻, 78.
Ching Shan 景 山, 182.
Ching-tê 淨 德, 59.
Ching Ti 景 帝, 11.
Ching Yang 涇 陽, 106.
Ch'ing Ch'êng 青 城, 83.
Ch'ing Ching 清 靜, 147.
Chiu-hua 九 華, 72, 193.
Chiu I 九 疑, 114.
Chiu Kung 九 宮, 114.
Chiu T'ang Shih 舊 唐 史, 143.
Chiu Ti 九 帝, 25.
Ch'iu 丘, 168.
Ch'iu Chên-jên 仇 眞 人, 106.
Ch'iu Ch'u-chi 邱 處 機, 23, 190.
Chiung Chow 邛 州, 84.
Ch'o Wo 嵯 峨, 111.

Chou Hsin 紂辛, 39, 40, 43, 66, 111, 137.
Chou-i 周易, 137.
Chou Yü 周瑜, 178.
Chow, Duke of / Chow Kung 周公, 40, 41, 44, [61.
Chow dynasty 周紀, 61, 63, 66, 79.
Chow Li 周禮, 44, 45, 46, 73, 135, 136.
Chu 竹, 105.
Chu Hsi 朱熹, 49, 56, 77, 118, 144.
Chu Jung 祝融, 32, 76, 77.
Chu-ko Liang 諸葛亮, 175, 176, 177.
Chu Show-ch'ang 朱壽昌, 164.
Chu Shu 竹書, 33.
Ch'u 楚, 85, 86, 88.
Ch'ü Ch'ieh 胠篋, 169.
Ch'u-ch'iu 楚丘, 138.
Ch'ü Fu 曲阜, 30.
Ch'ü Yüan 屈原, 85, 91.
Chuan Hsü 顓頊, 62.
Ch'uan Hou 川后, 72.
Chuang Tzŭ 莊子, 14, 19, 22, 53, 90, 113, 133, 134, 168, 169.
Ch'un Ch'iu 春秋, 11, 138.
Ch'un Hua 淳化, 100.
Chung K'uei 鍾馗, 152.
Chung-li Ch'üan 鍾離權, 121, 122, 124, 128.
Chung-liu 中霤, 74, 80.
Chung Shan 鍾山, 65.
Chung T'iao 中條, 124.
Chung Wu 忠武, 96.
Chung Yu 仲由, 162.
Ch'ung Chêng T'an 崇禎嘆, 181.
Ch'ung Hsü Chên King 沖虛眞經, 134.
Ch'ung Hui 崇惠, 95.
Êrh-shih-ssŭ Hsiao 二十四孝, 161.
Fa 發, 41.
Fa Hsien 法顯, 188.
Fan Ch'êng-ta 范成大, 76.
Fang 方, 61.
Fang-chang 方丈, 115.
Fang-ming 方明, 47.
Fang Shih 方士, 54, 194.
Fei, Lady 費, 82.
Fei Ch'ang-fang 費長房 131, 132.
Fên-chow 汾州, 124.
Fên-yang 汾陽, 96.
Fêng 封, 41, 42.
Fêng Hsiang 鳳翔, 200.
Fêng I 馮夷, 90.
Fêng-huang 鳳凰, 21, 98.
Fêng Po 風伯, 73.
Fêng Shan 封禪, 199.
Fêng Shên Yen I 封神演義, 66, 80, 112.
Fêng Shih 風師 ,73.
Fêng Shui 風水, 140, 141.
Fêng Su Chi 風俗記, 131.
Fêng Su T'ung 風俗通, 78, 105.

Fêng-yang 鳳陽, 100, 179.
Fên Yen Chien Wên Chi 封演見聞記, 14.
Fu 蝠, 104.
Fu Ch'i 服氣, 147.
Fu Hsi 伏羲, 8, 25, 27, 29, 30, 31, 32, 33, 55, 101, 136.
Fu-pao 附寶, 27.
Fu Shan 阜山, 30.
Fu-shou-lu 福壽祿, 82.
Fu-ti 福地, 115.
Fu Yü Tai 弗于逮, 111.
Genghis Khan 成吉思, 23, 190.
Hai Yü Ch'ung K'ao 陔餘叢考, 127.
Han dynasty 漢紀, 10, 19, 20, 29, 32, 44, 55, 62, 70, 73, 75, 76, 81, 93.
Han Ch'i 韓琦, 106.
Han Fei Tzŭ 韓非子, 19.
Han Hsiang 韓湘, 126, 127.
Han Li Chih 漢曆志, 25.
Han Yü 韓愈, 126.
Hao Ang Hsien Hua 蒿庵閒話, 70.
Hao T'ien Yü Huang Shang Ti 昊天玉皇上帝, 59.
Ho 河, 33, 34, 37, 43.
Ho Chêng 火正, 77.
Ho Hsien-ku 何仙姑, 128.
Ho-ling 鶴嶺, 123.
Ho Po 火伯, 77.
Ho Po 河伯, 90.
Ho Shên 火神, 76, 77.
Ho Ti 和帝, 134.
Ho T'u 河圖, 34.
Hou 猴, 103.
Hou-chi 后稷, 6, 66.
Hou-t'u 后土, 62, 67.
Hou-t'u nai-nai 后土奶奶, 67.
Hsi Hai 西海, 70.
Hsi-hua 西華, 114.
Hsi-ling Shih 西陵氏, 28.
Hsi Pien Mên 西便門, 23, 135.
Hsi Po 西伯, 41.
Hsi Wang Mu 西王母, 104, 114, 116, 117, 118, 128, 129.
Hsi-yü 西虞, 120.
Hsi Yu Chi 西遊記, 190.
Hsia 夏, 35, 66, 76.
Hsia-p'i 下邳, 94.
Hsiang 象, 161.
Hsiang Ch'êng 襄城, 14.
Hsiang Chi 項籍, 92.
Hsiang Chün 湘君, 86, 88, 90.
Hsiang Fu-jên 湘夫人, 86, 88, 90, 161.
Hsiang Mien 相面, 139.
Hsiang Shan 湘山, 89.
Hsiang Yang 襄陽, 95.
Hsiao, Duke 孝公, 122.
Hsiao Hsüeh 小學, 118.
Hsiao Kan 孝感, 163.
Hsiao King 孝經, 100.
Hsieh T'ien Hu Kuo Chung I Ta Ti 協天護國忠義大帝, 95.
Hsien 仙, 僊, 108, 114.

Hsien Ching 仙境, 114.
Hsien Ho 仙鶴, 104.
Hsien Shan 仙山, 114.
Hsien T'an 仙壇, 114.
Hsien Tsung 憲宗, 200.
Hsien-yüan 軒轅, 27.
Hsin-ch'ou 辛丑, 34.
Hsin Yin King 心印經, 57.
Hsing 行, 74.
Hsing Ch'i 行氣, 147.
Hsing Shên 行神, 82.
Hsiu-chi 修已, 37.
Hsiung Wu 雄武, 96.
Hsü Chên-jên 許眞人, 114.
Hsü Hsün 許遜, 113.
Hsü Shên 許愼, 140.
Hsü Shih 徐市, 115.
Hsü Yu 許由, 167, 168.
Hsüan Chiao 玄教, 24.
Hsüan Ti 宣帝, 75, 105.
Hsüan T'ien 玄天, 111.
Hsüan Tsung 玄宗, 18, 96, 112.
Hsüan Wang 宣王, 167.
Hsüan-yang 旋陽, 113.
Hsüan Yüan Huang Ti 玄元皇帝, 22.
Hsüeh Shan 雪山, 23.
Hsün Tzŭ 荀子, 139.
Hu 琥, 46.
Hu (house) 戶, 74, 80.
Hu (tiger) 虎, 103.
Hu Ching-tê 胡敬德, 78.
Hu-k'ou 湖口, 66.
Hu Kung 壺公, 131, 132.
Hu Li 狐狸, 103.
Hu Yin 胡寅, 203.
Hu Ying-lin 胡應麟, 128.
Hua T'o 華陀, 107.
Huai-nan Tzŭ 淮南子, 19, 54, 55.
Huai-nan Wang 淮南王, 115.
Huan, Duke 桓公, 138.
Huang 璜, 46.
Huang Chin 黃巾, 174.
Huang Hsiang 黃香, 164.
Huang Lao 黃老, 144.
Huang Li 皇歷, 143.
Huang Ti 黃帝, 7, 17, 20, 21, 25, 27, 32, 33, 41, 75, 82, 94, 99.
Huang Ti Su Wên 黃帝素問, 28.
Huang T'ien Shang Ti 皇天上帝, 49.
Huang T'ing-chien 黃庭堅, 165.
Huang Yao 黃姚, 34.
Hui Tsung 徽宗, 59, 95, 135, 194.
Hung-chow 洪州, 113.
Hung Lieh Chuan 鴻烈傳, 54.
Hung Wu 洪武, 68, 99, 117.
I King 易經, 16, 44, 45, 136, 142, 144.
I Yin 伊尹, 9.
Jên Fang 任昉, 58.
Jên Tsung 仁宗, 127, 139.
Ju Chia 儒家, 8, 24.

Jui 瑞, 27.
K'ai-fêng 開 封, 30, 95.
K'ai Yüan 開 元, 125.
Kan-lu 甘 露, 130.
K'an Yü 堪 輿, 140.
K'ang Hsi 康 熙, 154.
Kao Hsin 高 辛, 40.
Kao Huang 高 皇, 128.
Kao Tsung 高 宗, 76, 124, 134.
Ko Hung 葛 洪, 145, 147.
Ko Lung 句 龍, 62.
K'o-tou Wên 科 斗 文, 11.
Ku 蠱, 156.
Ku Shên 谷 神, 53.
Ku Wên 古 文, 11.
Kua Yao 卦 爻, 138.
Kuan (district) 灌, 83.
Kuan Hsiang 觀 象, 142.
Kuan Hsiang T'ai 觀 象 臺, 144.
Kuan I-wu 管 夷 吾, 9.
Kuan-t'an 灌 壇, 70.
Kuan Yin 關 尹, 113.
Kuan Yin 觀 音, 82, 84, 194, 196.
Kuan Yü 關 羽, 94, 95, 97, 174, 176, 177, 196.
Kuang Ch'êng-tzŭ 廣 成 子, 22.
Kuang Wu 光 武, 76.
Kuang Wu 廣 武, 92, 93.
Kuei 鬼, 46.
Kuei 圭, 61.
Kuei 龜, 98.
Kuei-fu 龜 趺, 100.
Kuei Shê 龜 蛇, 100.
Kuei-ts'ang 歸 藏, 137.
K'uei Niu 奎 牛, 111.
K'un 坤, 136.
K'un-lun 崑 崙, 99, 116.
Kung-ch'ang 鞏 昌, 29.
Kung Kung 共 工, 31.
Kung Lao 工 老, 109.
Kung Liu 公 劉, 41.
Kung-sun 公 孫, 27.
Kung-sun Chao 公 孫 昭, 179.
Kung-sun Shu 公 孫 述, 139.
Kung Wang 恭 王, 10.
K'ung An-kuo 孔 安 國, 10, 11.
K'ung Ch'iu 孔 丘, 168.
K'ung Ming 孔 明, 177, 178, 179.
K'ung Shên 空 神, 56.
K'ung-t'ung 崆 峒, 22.
Kuo Ai 郭 靄, 179, 180.
Kuo Chü 郭 巨, 163.
Kuo Chü-yeh 郭 居 業, 161.
Kuo Kung 郭 公, 140.
Kuo P'o 郭 璞, 140, 141.
Kuo Shang 國 殤, 91.
Kuo Shou-ching 郭 守 敬, 142.
Kuo Tzŭ-i 郭 子 儀, 96, 97, 179, 180.
La 臘, 61.
La Chia 納 甲, 144.
Lan Pass 藍 關, 126.
Lan Ts'ai-ho 藍 采 和, 123, 124, 128, 129.
Lang 二 郎 (Erh Lang), 113.
Lang Ling 郎 令, 120.
Lang Ya 琅 邪, 139.

Lao Lai-tzŭ 老萊子, 164.
Lao Tan 老聃, 113.
Lao Tzŭ 老子, 8, 9, 10, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 52, 53, 54, 56, 60, 94, 103, 105, 106, 110, 119, 120, 129, 134, 189.
Lei 壘, 82.
Lei Chên K'ou 雷陳口, 155.
Lei Yu-chung 雷有終, 112.
Li (district) 酈, 131.
Li 理, 49.
Li Chih-ch'ang 李志常, 190.
Li Erh 李耳, 18.
Li Hsü-chung 李虛中, 143.
Li Hun 禮魂, 91.
Li Hung-chang 李鴻章, 100.
Li Ki 禮記, 61, 68, 69, 76, 98, 100, 109, 135, 140.
Li Kung-lin 李公麟, 88.
Li Sao 離騷, 85.
Li Shao-chün 李少君, 75, 145, 146.
Li Shê 里社, 62.
Li Shih-min 李世民, 14, 18.
Li Ssŭ 李斯, 10.
Li Su 曆數, 143.
Li T'ieh-kuai 李鐵拐, 119, 120, 121, 122, 124.
Li Tzŭ-ch'êng 李自成, 181, 182.
Li Ying 李膺, 174.
Liang I 兩儀, 136.
Liao Chai Chih I 聊齋志異, [156.
Lieh 烈, 30.
Lieh Hou 烈后, 76.
Lieh Hsien Chuan 列仙傳, 94, 106.
Lieh Tzŭ 列子, 19, 28, 53, 117, 134.
Lien Hua 蓮花, 105.
Lien-shan 連山, 137.
Lin Yüan 林願, 72.
Ling Ch'ien Shu 靈籤書, 138.
Ling Pao 靈寶, 109.
Ling Ti 靈帝, 174.
Liu 劉, 113.
Liu An 劉安, 54.
Liu Chih 柳跖, 168.
Liu Hsia-hui 柳下惠, 168.
Liu Hsiang 劉向, 55.
Liu Pang 劉邦, 92, 93.
Liu Pei 劉備, 94, 95, 174, 175, 176, 177.
Liu Pu 六部, 45.
Liu Shu 劉恕, 58.
Liu Ssŭ Ch'in 柳絲琴, 183.
Liu Sung 劉宋, 188.
Lo 洛, 33, 35, 38, 43, 100.
Lo-fou 羅浮, 145.
Lo-han 羅漢, 196.
Lo Hu 樂戶, 101.
Lo Kuan-chung 羅貫中, 174.
Lo-p'an 羅盤, 141, 142.
Lo Shu 洛書, 35.
Lo-yang 洛陽, 27, 188.
Lu 鹿, 104.
Lu 魯, 11, 168.

Lu Ho 爐火, 144.
Lu Hsü 陸續, 163.
Lu Hsün 陸遜, 178.
Lu Shêng 盧生, 115.
Lu Shih 路史, 142.
Lü 旅, 61.
Lü (Mts.) 盧山, 123.
Lü Shang 呂尙, 42.
Lü Ts'ai 呂才, 143.
Lü Tsu 呂祖, 123.
Lü Tung-pin 呂洞賓, 123, 124, 126, 128.
Lü Yen 呂嵒, 123.
Lun Yü Hsün Tz'ŭ 論語訓辭, 10.
Lun Yü 論語, 16.
Lung 龍, 98.
Lung Fei 龍飛, 103.
Lung Lao 農老, 109.
Ma Tuan-lin 馬端臨, 200.
Man I 蠻夷, 176.
Mao 昴, 34.
Mei 梅, 105.
Mei-shan 眉山, 83.
Mên 門, 74.
Mên Shên 門神, 77.
Mêng Ch'ang 孟祗, 82.
Mêng K'ang 孟康, 51, 140.
Mêng River 孟河, 29, 43.
Mêng Tsung 孟宗, 165.
Mi-lê-fo 彌勒佛, 194.
Miao Ku Shê 藐姑射, 168.
Min, Duke of 閔公, 138.
Min Sun 閔損, 162.
Ming 名, 18.
Ming dynasty 明紀, 62, 67, 70, 72, 81, 99.
Ming Huang 明皇, 125, 134.
Ming Ti 明帝, 134, 169, 188.
Mu Kung 木公, 114, 116.
Mu-ling 秣陵, 65.
Mu T'ien Tzŭ Chuan 穆天子傳, 116.
Mu Tsung 穆宗, 202.
Mu Wang 穆王, 105.
Nan-chi lao-jên 南極老人, 82.
Nan Hua Shêng King 南華聖經, 134.
Niang Niang 娘娘, 154.
Niao Chi-wên 鳥跡文, 31.
Niu Lang 牛郎, 132.
No 儺, 61.
Nü-chên 女貞, 97, 181.
Nü Kua 女媧, 31, 32.
Nü Ying 女英, 88.
Nung Chih-kao 儂智高, 139.
O, Prince of 鄂王, 66.
O-fo 臥佛, 194.
O-mei 峩眉, 72, 79, 194.
O-mi-t'o-fo 阿彌陀佛, 194.
Pa 軷, 61.
Pa Cha 八蜡, 68.
Pa Hsien 八仙, 118.
Pa Kua 八卦, 30, 44, 136, 141.
Pa Kung 八公, 118.
Pa Tzŭ 八字, 143, 149.
Pai Ma Ssŭ 白馬寺, 188.
Pai Shih 白史, 70.

Pai-tzŭ T'ang 百子堂, 84.
Pan Ku 班固, 9, 199.
P'an Kêng 盤庚, 48.
P'an Ku 盤古, 25, 57, 58, 60, 110, 111.
P'an T'ao 蟠桃, 104, 117, 118, 129.
Pao P'ai Tso Ch'in 抱牌作親, 149.
Pao P'o-tzŭ 抱朴子, 145.
Pao-yüeh 寶月, 59.
Pei-chi Chên Chün 北極眞君, 111.
Pên Ts'ao Kang Mu 本草綱目, 105.
P'êng-lai 蓬萊, 115.
P'êng Yü-lin 彭玉麟, 65.
Pi 璧, 46, 47.
Pi Chung Shu 壁中書, 10.
Pi Kan 比干, 40.
P'i Ku 辟穀, 147.
Pien Chi 辨機, 190.
P'ing-hsiang 平鄉, 39.
P'ing Ti 平帝, 62.
P'ing-yang 平陽, 98.
Po 伯, 61.
Po Lang Sha 博浪沙, 93.
Po Ta Chên Jên 博大眞人, 113.
Po Wu Chih 博物志, 70.
Po-yang Fu 伯陽父, 167.
Po Yün Kuan 白雲觀, 23, 135.
Po-yang Lake 鄱陽湖, 66.
Pu-chou 不周, 31.
Pu Tao 不道, 156.
P'u-hsien 普賢, 196.
P'u-ming 普明, 60.
P'u-t'ien 蒲田, 72.
P'u-t'o 普陀, 71, 193.
San Chiao 三教, 189.
San Chieh 三傑, 93.
San Ch'ing 三清, 14, 109, 110.
San Hsien Shan 三仙山, 115.
San Huang 三皇, 25, 109.
San Kuan 三官, 109.
San Kung 三公, 109.
San Kuo 三國, 94.
San Kuo Chih Yen I 三國志演義, 174, 179.
San Kuo Tien Lioh 三國典略, 169.
San Lao 三老, 109.
San Pao 三寶, 14.
San Shêng 三聖, 196.
Sêng Ch'i 生氣, 140.
Sha-ch'iu 沙邱, 39.
Shan Hai King 山海經, 17, 103.
Shan Hsiao 山魈, 150.
Shan Kuei 山鬼, 90.
Shan T'ung 禪通, 26.
Shan Tung K'ao Ku Lu 山東考古錄, 71.
Shang 上, 109.
Shang Ch'ing 上清, 110.
Shang dynasty 商紀, 7, 9, 38, 40, 48, 67, 79.
Shang Fu 尙父, 96.
Shang Lao 商老, 109.
Shang T'ai 上台, 89.

Shang Ti 上帝, 21, 48, 49, 50, 58, 59, 135.
Shao Hao 少昊, 99.
Shao Lin 少林, 188.
Shao Yang 少陽, 137.
Shao Yin 少陰, 137.
Shê Chi 社稷, 61, 62.
Shên Hsien Chuan 神仙傳, 144, 145.
Shên Hsien T'ung Chien 神仙通鑑, 29, 96, 110, 196.
Shên I King 神異經, 130.
Shên Nung 神農, 25, 27, 29, 30, 32, 33, 55, 62, 94.
Shên Pao 神寶, 110.
Shêng 聖, 108, 134.
Shih 獅, 104.
Shih Chi 史記, 7, 31, 62, 66, 145, 199.
Shih Chou Chi 十洲記, 117.
Shih Hu Tz'ŭ 石湖詞, 76.
Shih Huang 始皇, 10, 70, 81, 89, 93, 114, 115, 134, 145, 146.
Shih Kan 石敢, 153.
Shih King 詩經, 62.
Shih Liu 石榴, 105.
Shou 首, 34.
Shou 壽, 150.
Shou Hsing 壽星, 81.
Shou Shih Shu 授時書, 142.
Shu 蜀, 82, 94, 139, 174, 175, 179.
Shu King 書經, 33, 35, 37, 39, 47, 49, 109.
Shu Yü 叔虞, 78, 105.
Shuh I Chi 述異記, 58.
Shui Chün 水君, 73.
Shui I 水夷, 90.
Shui Jung 水庸, 67, 69.
Shui King 水經, 17, 100.
Shui Kung 水宮, 106.
Shui Ma 水馬, 104.
Shui Shên 水神, 90.
Shun 舜, 20, 33, 34, 35, 36, 37, 44, 47, 51, 61, 89, 161.
Shuo Wên 說文, 140. [123.
Sou Shên Chi 搜神記, 60, 65,
Ssŭ Chao 四兆, 135.
Ssŭ Hsiang 四象, 136, 142.
Ssŭ K'u Ch'üan Shu, 四庫全書 17.
Ssŭ Ling 四靈, 98. [199.
Ssŭ-ma Ch'ien 司馬遷, 7, 145,
Ssŭ Mei Chü 四美具, 88.
Ssŭ Ming 司命, 86, 89.
Ssŭ T'ien T'ai 司天臺, 143.
Ssŭ T'ien Wang 四天王, 14, 110.
Ssŭ Wei 四衛, 110.
Su Lao-ch'üan Tsi 蘇老泉集, 83.
Sui-jên 燧人, 26.
Sun 孫, 113.
Sun Ch'üan 孫權, 95, 100, 176.
Sun Ssŭ-miao 孫思邈, 106.
Sung dynasty 宋紀, 24, 49, 56, 68, 71, 88, 95, 97.
Sung 松, 105.

Sung Li Ch'üan Shu 宋理全書, 56.
Sung Mountain 嵩山, 189.
Ta-chi 妲己, 39, 40.
Ta Chio Chin Hsien 大覺金仙, 194.
Ta-shih-chih 大勢至, 196.
Ta T'ang Hsi Yu Chi 大唐西域記, 190.
Ta Ti 大帝, 65, 73.
Ta-yu 大有, 138.
Tai Miao 岱廟, 70.
Tai Tsung 代宗, 96.
T'ai 太, 109.
T'ai Mountain 泰山, 51, 70, 71, 153, 154, 156.
T'ai-an 泰安, 70.
T'ai Chi 太極, 56, 136.
T'ai Ch'ing 太清, 110.
T'ai-fu 太傅, 109.
T'ai Hao 太昊, 29.
T'ai Hsi King 胎息經, 56.
T'ai Hu 太湖, 154.
T'ai I Ching 太乙精, 55.
T'ai Kung 太公, 9.
T'ai Kung Wang 太公望, 70.
T'ai-pao 太保, 109.
T'ai-p'ing Shih-êrh Ts'ê 太平十二策, 199.
T'ai Shan 泰山, 168.
T'ai Shan Shih Kan Tang 泰山石敢當, 153.
T'ai-shih 太師, 109.
T'ai Ssŭ 太姒, 42.
T'ai Tsung 太宗, 14, 18, 19, 21, 22, 78, 124, 134, 179, 189, 199.
T'ai Yang 太陽, 137.
T'ai Yin 太陰, 137.
T'ai Yüan 太元, 111.
T'ai-yüan 太原, 167.
Tan 旦, 41, 47.
Tan 丹, 99.
T'ang dynasty 唐紀, 5, 6, 9, 14, 18, 19, 22, 24, 56.
T'ang 唐, 38, 48.
T'ang Chü 唐舉, 139.
T'ang Fu-jên 唐夫人, 163.
Tao, Taoism 道, 9, 10, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 55, 56, 57, 108, 147, 189.
Tao Chia 道家, 8.
Tao Chiao 道教, 24.
Tao Chih 盜跖, 168.
Tao Chün 道君, 109.
Tao Teh King 道德經, 13, 18, 19, 20, 52, 53, 54, 134, 189.
T'ao Jên 桃人, 105.
T'ao Yüan San Chieh I 桃園三結義, 174.
Tê-hua 德化, 123.
Tê Tsung 德宗, 96.
Ti 禘, 61.
Ti-ch'i 地氣, 29.
Ti Ch'ing 狄青, 139.
Ti-tsang 地藏, 196.
Ti Wang Shih Chi 帝王世紀, 31.
Ti-ya 地啞, 113.

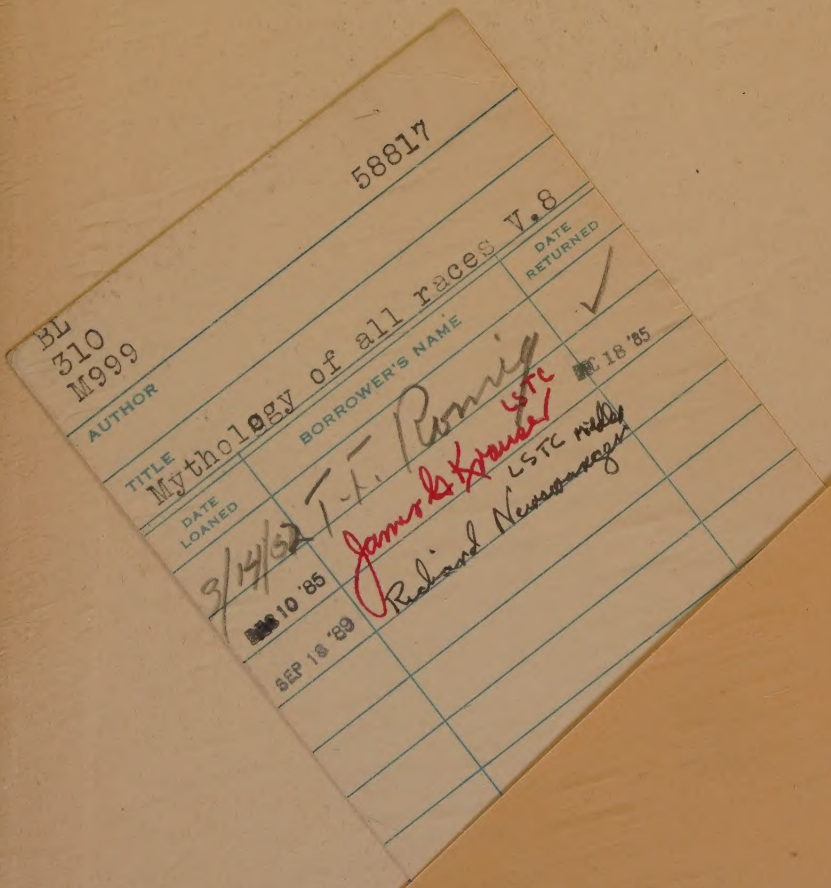
T'ien 天, 49, 108.
T'ien-ch'i 天氣, 29.
T'ien-chiu 天酒, 130.
T'ien Fei 天妃, 72.
T'ien Ho 天河, 132.
T'ien Hou 天后, 72.
T'ien Hsien Yü Nü Pi Hsia Yüan Chün 天仙玉女碧霞元君, 71.
T'ien I-hêng 田藝衡, 169.
T'ien Li 天曆, 23.
T'ien-lung 天聾, 113.
T'ien Pao 天寶, 109.
T'ien Shih 天師, 14, 153.
T'ien-shu 天書, 59.
T'ien Tsu 田祖, 62.
T'ien Tzŭ 天子, 45.
T'ien Wên 天文, 143.
Ting Kuan 定觀, 147.
Ting Lan 丁蘭, 165.
Toba 拓跋, 188.
Tou, Empress 竇后, 174.
Ts'ai Shên 財神, 66, 79.
Ts'ai Shun 蔡順, 164.
Ts'ai Yüan-ting 蔡元定, 144.
Ts'an T'ung Ch'i 參同契, 144, 145, 146.
Tsang Shu 葬書, 140.
Ts'ang Chieh 倉頡, 31.
Tsao 灶, 74, 76, 77.
Tsao Chün 灶君, 75, 76.
Tsao Po 灶伯, 77.
Tsao Shên 灶神, 74, 76.
Tsao Tzŭ 棗子, 105.
Ts'ao Kuo-chiu 曹國舅, 127, 128.
Ts'ao Ts'ao 曹操, 95, 107, 175, 176, 177, 178, 179.
Tsê 宅, 80.
Tsê Shên 宅神, 81.
Ts'ê Tzŭ 測字, 138.
Tsêng-ch'êng 增城, 128.
Tsêng Ts'an 曾參, 104, 161.
Tso 左, 138.
Tso-ch'iu Ming 左邱明, 199.
Tso Chuan 左傳, 81, 109, 199.
Tso Tao 左道, 155.
Tsu Tien 祖奠, 61.
Ts'ui Chi-shu 崔季舒, 169.
Ts'ui Hao 崔浩, 189.
Ts'ui Shih 崔氏, 163.
Ts'ung 琮, 46, 47.
Tu 杜, 113.
Tu Su 度索, 117.
T'u 圖, 35.
T'u (rabbit) 兔, 103.
T'u-tê 土德, 27.
T'u-ti lao-yeh 土地老爺, 65, [66.
T'u-ti nai-nai 土地奶奶, 66.
T'u-ti Shên 土地神, 62, 65.
T'uan 彖, 137.
T'ui Pu 推步, 144.
Tung Cho 董卓, 177.
Tung Chow Lieh Kuo Chih 東周列國志, 166.
Tung Chün 東君, 90, 117.
Tung-fang So 東方朔, 117.
Tung Fu 洞府, 114.

Tung Hai 東海, 70.
Tung-hua 東華, 114.
Tung Huang T'ai I 東皇太一, 88.
Tung Pien Mên 東便門, 155.
Tung-t'ing 洞庭, 89, 154.
Tung Wang 東王, 114.
Tung Wang Kung 東王公, 116.
Tung Yo 東嶽, 23, 135.
Tung Yung 董永, 162.
T'ung Chien 通鑑, 76.
T'ung Chien Kang Mu 通鑑綱目, 59.
T'ung Chien Wai Chi 通鑑外記, 58.
T'ung Shu 通書, 143.
Tzŭ-kung 子貢, 168.
Tzŭ-lu 子路, 162.
Tzŭ-t'ung Shên 梓潼神, 112.
Wan Li 萬歷, 95.
Wang 望, 42, 61.
Wang An-shih 王安石, 106.
Wang Ch'in-jo 王欽若, 58.
Wang Hsiang 王祥, 163.
Wang P'i 王弼, 53.
Wang P'ou 王裒, 165.
Wang Tan 王旦, 59.
Wang T'ung 王通, 199, 200.
Wei 魏, 94, 165, 174, 179.
Wei Po-yang 魏伯陽, 144.
Wei T'o 韋馱, 196.
Wên Ch'ang 文昌, 89, 112.
Wên Hai Po Sha 文海披海, 143.
Wên Hsien T'ung K'ao 文獻通考, 200.
Wên Ming 文命, 37.
Wên-shu 文殊, 196.
Wên Ti 文帝, 161.
Wên Wang 文王, 9, 16, 40, 41, 42, 44, 70, 137.
Wo Huang 娥皇, 88.
Wu 吳, 65, 73, 94, 101, 165, 174, 176.
Wu Chi 無極, 56.
Wu Hou 武后, 107, 124, 128.
Wu Hsing 五行, 55.
Wu Huai 無懷, 199.
Wu Li T'ung K'ao 五禮通考, [67.
Wu Liang Tz'ŭ 武梁祠, 29, 31, 32.
Wu Lung (five dragons) 五龍, [25.
Wu-lung (black dragon) 烏龍, 107.
Wu Mêng 吳猛, 113, 163.
Wu Ssŭ 五祀, 74.
Wu Ssŭ 戊巳, 27.
Wu-t'ai 五臺, 72, 194.
Wu Tao Chiang Chün 五道將軍, 169.
Wu Ti 武帝, 75, 105, 117, 118, 134, 143, 145, 188.
Wu Tou Mi Tao 五斗米道, 14.
Wu Wang 武王, 27, 40, 41, 42, 43, 48, 70, 139.
Wu Wei 無爲, 18.
Wu Yo 五嶽, 193.
Yang 陽, 55, 56, 99, 136, 144.

Yang-chow 揚州, 65.
Yang Hsiang 楊香, 164.
Yang I 陽儀, 136.
Yang Kuei-fei 楊貴妃, 96.
Yang-wu Hsien 陽武縣, 93.
Yao 堯, 20, 33, 35, 37, 38, 47, 66, 69, 86, 88, 98, 99, 124, 135, 161, 168.
Yao Ch'ih 瑤池, 117.
Yao Hsiang 爻象, 144.
Yeh Fa-hsi 葉法喜, 134.
Yeh Fa-shan 葉法善, 125, 134.
Yen 燕, 96, 155.
Yen Chiu 閻九, 23.
Yen Kung 晏公, 73.
Yen Liang 顏良, 95.
Yen Mei 魘魅, 156.
Yen Shih-ku 顏師古, 140.
Yen Tzŭ 鄢子, 163.
Yen-yüan 顏淵, 168.
Yin 陰, 55, 56, 136, 142, 144.
Yin Fu King 陰符經, 17.
Yin Hung 殷洪, 66.
Yin I 陰儀, 136.
Ying (eagle) 鷹, 104.
Ying-chou 瀛洲, 115.
Yo 約, 61. [181.
Yo Fei 岳飛, 66, 95, 97, 180,
Yo Wang 藥王, 66, 105, 106.
Yo-yang 岳陽, 123.
Yu-ch'ao 有巢, 26.
Yu-hsiung 有熊, 27, 28.
Yu Wang 幽王, 166, 167.
Yü 虞, 35. [135.
Yü 禹, 27, 36, 37, 38, 44, 47, 100,
Yü 雩, 61.
Yü 玉, 109.
Yü Ch'ien-lou 庾黔婁, 164.
Yü Ch'ing 玉清, 110.
Yü Hsiung 羣熊, 9.
Yü Hsü Kung 玉虛宮, 22.
Yü Huang 玉皇, 58, 59, 60, 110.
Yü Lei 鬱壘, 78, 105.
Yü Lin Wu 魚鱗屋, 90.
Yü Nü 玉女, 71.
Yü Po 魚伯, 90.
Yü Shih 雨師, 73.
Yü Ti 玉帝, 196, 197.
Yü-t'ien 玉田, 171.
Yüan Chuang 玄奘, 190, 192, 193.
Yüan dynasty 元紀, 22, 23, 56, 71, 110, 112, 117, 119, 135, 142.
Yüan Kuei 元龜, 100.
Yüan Shao 袁紹, 95.
Yüan Shih T'ien Tsun 元始天尊, 80, 109, 110, 111.
Yüan Ti 元帝, 134.
Yüeh-ling 月令, 76.
Yün-ch'i 雲氣, 29.
Yün Chung Chün 雲中君, 88.
Yün Mu Fên 雲母粉, 128.
Yung-ch'êng 庸成, 26.
Yung K'ang 永康, 101.
Yung Lo 永樂, 72, 155.

Date Due

Library Bureau Cat. no. 1137



BL
310
M999

58817

AUTHOR

TITLE Mythology of all races V.8

DATE LOANED	BORROWER'S NAME	DATE RETURNED
3/14/62	T. F. Ronig	✓
[illegible] 10 '85	James K. Krause LSTC	[illegible] 18 '85
SEP 18 '89	Richard Newsomangan LSTC [illegible]	